UNCLE JOE'S RECORD GUIDE

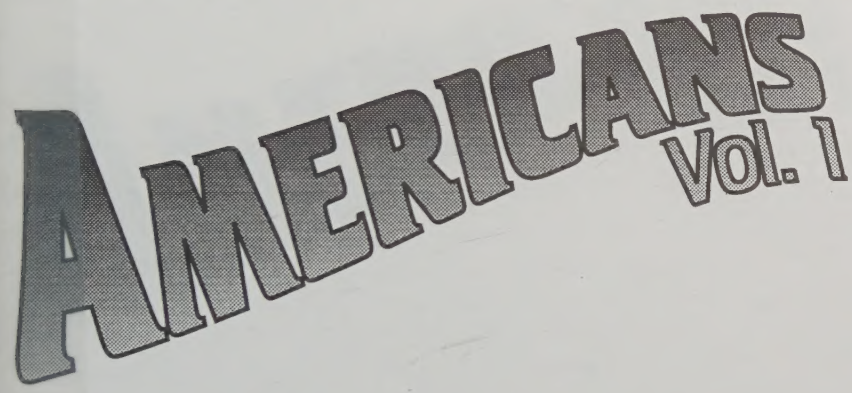
AMERICANS Vol. 1

The ALLMAN BROTHERS BAND
BUFFALO SPRINGFIELD
CREEDENCE CLEARWATER REVIVAL
CROSBY, STILLS, NASH & YOUNG
The DOOBIE BROTHERS
The DOORS
The EAGLES
LYNYRD SKYNYRD

by
JOE BENSON

WITHDRAWN

UNCLE JOE'S RECORD GUIDE



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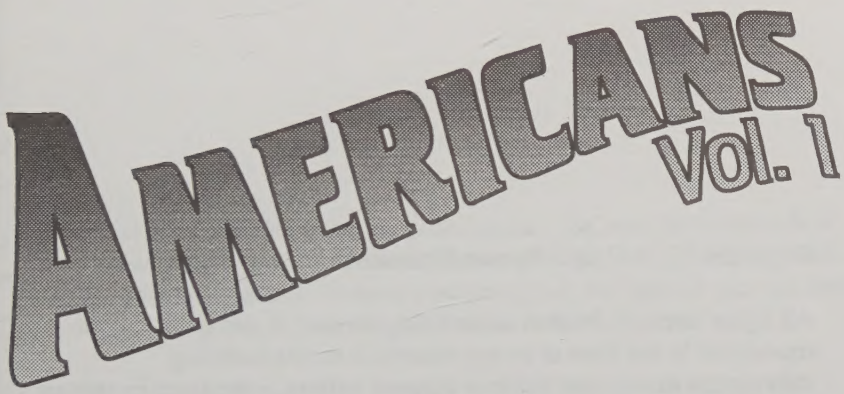

by
JOE BENSON

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This book is dedicated to my grandparents who were brave enough to strike out on their own, leaving homes, families and friends to strive for something better. To have a vision is fine, but without courage and stamina you'll never achieve it.

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PREFACE

Like most Americans, I first linked up with the music that spoke for my generation through radio. Soon, I became fascinated observing the magic of the music's effect on people (nothing like a good song to get everyone going). After searching for the source of that magic, I began to see the situation in a different light. I found the business and gossip of rock & roll wasn't nearly as interesting as the music's creation and its effect on the lives of the musicians and their fans. Working in rock & roll radio since the late sixties has given me a perfect opportunity to watch those effects and track the progression of each generation's music. This book will provide you with that additional insight and place each of your favorite albums in the perspective of the artist's career and contemporary music. If you use your ears, you won't need self-anointed rock critics to tell you what's good or bad, but if you want to know more about the genesis of the music you grew up with, then you'll find **UNCLE JOE'S RECORD GUIDE** invaluable.

A word of warning: this book should not be used as a substitute for listening to the albums. Since its beginning, rock & roll has been about the release of energy, physical and/or mental, and while one can spend hours reading and talking about the music and lyrics, there is no substitute for listening to the recordings. Words have never been written that convey the feelings rock & roll music inspires, but **UNCLE JOE'S RECORD GUIDE** can give you an insight into the people that created the music and the processes involved. So listen and read, then listen and enjoy, but don't forget to listen! **ROCK ON!**

INTRODUCTION

Based on the scripts Joe Benson uses on his weekly radio program, THE SEVENTH DAY on KLOS in Los Angeles, the various volumes of **UNCLE JOE'S RECORD GUIDE** deal with hundreds of the most popular rock albums of all time. Each entry is a self-contained synopsis detailing an album's relationship to the artist's career and contemporary music. A glossary, recommended reading list and song index (arranged by artist) appear at the end of the book. **The amount of detail provided for each album is proportional to the artistic or commercial success of the work.**

The entries are formatted as follows:

Artist's Name
Album Title (length of each side)
the recommended special pressing

Because rock & roll is constantly changing (it would be quite boring if it wasn't), **UNCLE JOE'S** are updated on a regular basis. Your comments and suggestions are welcome. For updated errata notices or information on new editions of this book, please contact:

UNCLE JOE'S RECORD GUIDE
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Americans, Volume One

AMERICAN ROCK

The rock & roll bands covered in this volume of *UNCLE JOE'S RECORD GUIDE* cover a broad range of music, based on the distinctly American forms of folk, country and blues. These American bands were the first to base most of their lyrics on real subjects: in addition to love and heartbreak, elements of social consciousness and regional pride were included.

Each of the groups covered in this volume were just that: groups of musicians pursuing their muse, not bands of sidemen grabbing at commercial success. None based their existence solely on Top 40 success, none were fronted by a leader who hired minions to play the music behind him. All of these groups wrote the majority of their own music, none relied on outsiders to supply hooks and melodies. All of these bands fought their way to the top and made unique, innovative contributions to rock & roll. Each of these American groups affected other musicians and millions of

fans, and each reigned as the "Best" America had to offer at some point from the mid-sixties through late seventies.

While most of these groups are no longer functioning, each created music that sounds as fresh, and remains as relevant today, as when it was recorded.

The Allman Brothers Band

THE ALLMAN BROTHERS - 1971:
(top) Jaimoe Johanson, Gregg Allman, Berry Oakley
(bottom) Duane Allman, Dickey Betts, Butch Trucks

COURTESY OF POLYGRAM RECORDS

THE ALLMAN BROTHERS BAND - 1982:
(top) Gregg Allman, Richard Betts (bottom) David Toler, Mike Lawler,
David Goldflies, Butch Trucks, Dan Toler

COURTESY OF POLYGRAM RECORDS

No other American rock band ever dealt with so many tragedies and survived as a performing unit as did the Allman Brothers. Few other American musicians have ever been capable of maintaining the soul, energy and magic of their live performances for such long periods of time. Rarely have musicians of any nationality been so stylistically different that they immediately stood apart from their contemporaries, and influenced so many others over a period of time.

The Allman Brothers Band was the first rock & roll group to successfully use dual lead guitars and dual drums. They were the first to successfully incorporate the blues, R&B, country, gospel and rock & roll. Also, they were the first to refine jazz-like jamming into an art form. Originally from the Jacksonville, Florida area that would later give birth to Lynyrd Skynyrd, Molly Hatchet and Tom Petty & The Heartbreakers, most of the Allman Brothers Band had known each other for years before the group finally came

together. After establishing their base of operation in Macon, Georgia in mid-1969, the Allmans went on to become the first successful Southern rock band.

Legendary for their brilliant live shows, the Allman Brothers were struck by tragedy twice while in their prime. Having returned with greater success each time, the band eventually succumbed to even more insidious personal problems, leaving a great body of music as their legacy.

Allman Brothers Birth Dates (the original line-up):

Duane Allman, 11/20/46-10/29/71
Gregg Allman, 12/8/47
Richard Betts, 12/12/43
Jai Johanny Johanson, 7/8/44
Berry Oakley, 4/4/48-11/11/72
Butch Trucks, 5/11/47

The Allman Brothers Band
The Allman Brothers Band
(17-17) *compact disc*

1st LP, released 11/69. When Gregg Allman graduated from high school in 1966, he and his older brother Duane hit the road as the Allman Joys. Their neighbor, drummer Butch Trucks, sat in with the Allman Joys from time to time before the Allmans regrouped as the Hour Glass and moved to Los Angeles.

After recording two disappointing albums, the Hour Glass had their fill of record company balderdash. Before returning home to Florida, the young band recorded some demos on their own in June 1968 with Butch Trucks and his 31st Of February band. Four years later, when the Allman Brothers Band was America's biggest success, those tapes surfaced as the *Gregg And Duane* album.

By November 1968, the Hour Glass was history, Gregg had returned to L.A. to finish out their recording contract, and Duane secured a job as the top session guitarist in Muscle Shoals, Alabama.

In early 1969, Duane recorded a demo for a proposed solo album with bassist Berry Oakley (of the Second Coming) and two former Hour Glass members, keyboardist Paul Hornsby and drummer Johnny Sandlin (who would later produce the Allman Brothers Band). Most of that demo was later released on *Duane Allman: An Anthology*. Duane was offered a recording contract — for a trio — on the strength of those tapes, just after he met drummer Jaimoe Johanny Johanson. Upon returning to Florida to recruit bassist Oakley from the Second Coming, Duane and Jai set up a jam with that band's lead guitarist, Dickey Betts, and

Duane's old friend Butch Trucks (of the 31st Of February). That five-hour jam resulted in the nucleus of the Allman Brothers Band — two virtuoso lead guitarists, two drummers and a hot bassist. When Gregg returned from Los Angeles with 22 songs already written, he took the job as lead singer and organist. By March 1969, the Allman Brothers Band was set to make history.

Although the record company was surprised to find Duane's trio had grown to six pieces, they recognized that the band was phenomenal. The Allman Brothers Band moved to Macon, Georgia, to be closer to the record company's headquarters. They began to gig constantly. They developed their jazz-like jamming to a high art form and their repertoire stretched into several hours worth of material. In September 1969, the band (averaging 22 years of age) went to New York to record their first album with engineer Adrian Barber, who took the production credits. Recording live in the studio, the band finished the project in two weeks, and the album was released a month later.

A powerful debut, *The Allman Brothers Band* sold well in the South, but barely made a dent elsewhere, peaking at #188 in February 1970 as the band was beginning work on their next album, *Idlewild South*. Meanwhile, the group did what they enjoyed most — hit the road and played where ever they could find a gig. As they became more intuitive on stage, the Allman Brothers Band earned a reputation as one of the best live bands in America.

The Allman Brothers Band - Side One

#1: "**Don't Want You No More**" was co-written by Spencer Davis and Edward Hardin.

#2: "**It's Not My Cross To Bear**" was a Gregg Allman song.

#3: Gregg also wrote "**Black Hearted Woman.**"

#4: "**Trouble No More**" was a Muddy Waters number.

The Allman Brothers Band - Side Two

#1: "**Every Hungry Woman**" was a Gregg Allman composition used as the flipside of "**Black Hearted Woman.**"

#2: "**Dreams,**" a Gregg Allman song, was recorded in September 1969, and was later covered by Molly Hatchet.

#3: The Gregg Allman song "**Whipping Post**" became one of the classic rock songs of the seventies.

The Allman Brothers Band

Idlewild South (18-14) *compact disc*

2nd LP, released 10/70. In the early seventies, the Allman Brothers Band were unique in all of rock & roll. Besides being from the deep South, they featured dual virtuoso lead guitarists and dual drummers.

A great debut, *The Allman Brothers Band* made little commercial impact. So, the group hit the road and played wherever they could find a gig. As the members became more instinctive on stage, the Allman Brothers Band earned a well-deserved reputation as one of the best live bands in America.

In February 1970, three months after their debut was recorded, they began recording their second album with producer Johnny Sandlin (the drummer in Duane and Gregg's former band, the Hour Glass). Soon, they were joined by Tom Dowd, a more experienced producer who had worked with the Young Rascals and Eric Clapton (who was Duane's guitar-hero). The final recording sessions took place in Miami in July. Before the album was finished, the Allman Brothers Band played at the Atlanta Pop Festival with Jimi Hendrix and Jethro Tull. Soon after that, Dowd introduced Duane to Clapton. Before the Allman Brothers began their *Idlewild South* tour a month later, Duane and Eric wrote and recorded the phenomenal Derek & The Dominoes' *Layla And Other Love Songs* (as detailed in the *UNCLE JOE'S RECORD GUIDE - ERIC CLAPTON, JIMI HENDRIX, THE WHO*). Even prior to the release of that classic, which secured Duane's guitar hero reputation, the Allman Brothers' astounding live show and the success of

Idlewild South made them one of America's hottest bands — "Southern Rock" had come of age.

The Allmans' first Top 40 album release, *Idlewild South* charted at #38 while the band continued to tour heavily. Between late 1969 and the autumn of 1971, the Allman Brothers Band played over 500 gigs! Midway through the *Idlewild South* tour in March 1971, they recorded a couple of dates at the Fillmore East in New York. Those performances became the Allman Brothers' breakthrough live album.

** **Special Note**: This album was named Idlewild South after the farm house where the band lived just outside of Macon, Georgia. That farm house was supposedly as busy as New York's Idlewild airport.

Idlewild South - Side One

#1: "**Revival**," written by guitarist Dickey Betts, was first recorded as an instrumental, then later redone with the vocals. One of the last tracks completed for this album in July 1970, this garnered a lot of underground radio airplay, but barely hit #92 on the singles charts in January 1971.

#2: Gregg Allman wrote "**Don't Keep Me Wondering**" while he was stuck in Los Angeles finishing up a record contract before the Allman Brothers Band was formed.

#3: "**Midnight Rider**" was also written by Gregg. A different version of this song from his first solo album would become a Top 20 hit in early 1974.

#4: Dickey Betts wrote "**In Memory Of Elizabeth Reed**" as he sat on Reed's headstone in a Macon, Georgia graveyard. This song remained a concert highlight 20 years later.

Idlewild South - Side Two

#1: "**Hoochie Coochie Man**," the Willie Dixon blues classic, was the only song on this album which Gregg Allman didn't sing. Bassist Berry Oakley did the lead vocal.

#2: "**Please Call Home**" was a Gregg Allman song written months earlier during his lonely stay in Los Angeles.

#3: "**Leave My Blues At Home**" was another of Gregg's compositions. This was used as the flipside of "**Revival**."

The Allman Brothers Band
At Fillmore East
(18-20-19-23) *compact disc*

3rd LP, released 7/71. Duane Allman had recorded *Layla* with Eric Clapton just before starting the tour for the Allman Brothers' second album, *Idlewild South*. By the end of that tour, the Allmans were hailed as America's best band. They had also earned a reputation for playing the longest sets in Rock & Roll — sometimes lasting for hours. This recording took place midway through the *Idlewild South* tour on March 12 and 13, 1971, at Bill Graham's Fillmore East in New York. Duane's guitar work with fellow guitarist Dickey Betts was incredible throughout the tour, as reflected on this album. Producer Tom Dowd (who'd handled the previous Allman Brothers album, as well as Clapton's *Layla*) worked with the Allmans on this project. Together they created one of the finest live rock albums of all time. The music, mostly recorded on the second night of the gig, was split between covers of blues songs and Allman Brothers originals.

In addition to guitarists Duane Allman and Dickey Betts, the Allman Brothers Band was made up of Gregg Allman on Hammond organ and vocals, bassist Berry Oakley, and drummers Butch Trucks and Jai Johanny Johanson. Averaging 24 years of age, the band was at their performing peak. However, on March 22, nine days after the Fillmore dates, the entire group was busted for possession of drugs — an omen of problems to come.

Charting at #13, this million-selling album was one of the most popular albums of 1971. To date, this perfect synthesis of virtuoso jamming with jazz, gospel, R&B and

country roots, hasn't aged a bit. *At Fillmore East* is still one of the finest listening live rock & roll albums ever.

** **Special Note**: Just as the band was starting work on their next album, only three months after the release of *At Fillmore East*, Duane Allman was killed in a motorcycle accident on October 29, 1971. In tribute to Duane, three more songs, including a 35 minute jam, were culled from the Fillmore East performances and added to the *Eat A Peach* album.

At Fillmore East - Side One

The first two sides of this album were comprised of the four blues numbers that started out the Allman Brothers' set.

#1: **"Statesboro Blues"** was written by William McTell.

#2: **"Done Somebody Wrong"** was an Elmore James blues song.

#3: T-Bone Walker wrote **"Stormy Monday."**

At Fillmore East - Side Two

#1: **"You Don't Love Me"** was a Willie Cobbs blues song.

At Fillmore East - Side Three

#1: "**Hot 'Lanta**" was a previously unreleased Allman Brothers original, inspired by the nightlife of one of their favorite cities.

#2: "**In Memory Of Elizabeth Reed**" had been written by guitarist Dickey Betts as he sat on Elizabeth Reed's tombstone. This version was recorded on March 13th, the band's second night at the Fillmore East.

At Fillmore East - Side Four

#1: "**Whipping Post**" was credited to Gregg Allman. This veritable tour de force by the Allman Brothers Band was recorded on the first night of their March 1971 stand at the Fillmore East.

The Allman Brothers Band
Eat A Peach
(17-20-20-15)(CD, 17-34-20) *compact disc*

4th LP, released 2/72. Featuring Duane Allman, one of the world's finest slide guitarists, the *At Fillmore East* album had made the Allman Brothers Band one of the hottest groups in America. However, on October 29, 1971, when only three songs had been completed for this follow-up album, Duane was killed in a motorcycle accident, just before his 25th birthday. Devastated, the other five band members finished three more tunes on which they'd been working. Then, as a tribute to Duane, three outtakes from the *At Fillmore East* recordings were used to fill out this double album. The production was handled by Tom Dowd (who has also worked with Eric Clapton and Lynyrd Skynyrd).

To overcome their grief, Gregg Allman on organ and vocals, guitarist Dickey Betts, bassist Berry Oakley, and drummers Butch Trucks and Jai Johanny Johanson hit the concert trail again.

Eat A Peach hit #4 and sold over a million copies, and is another great listening album.

** **Special Note**: The title for this album came from a joke Duane had turned into a comment on Vietnam, "Every time I go back to Georgia, I eat a peach for peace."

Eat A Peach - Side One

This side of the album was made up of material the band had been working on when Duane Allman was killed. All three of these songs were finished several weeks afterward.

#1: "**Ain't Wastin' Time No More**" was a Gregg Allman composition. With "**Blue Sky**" as the flipside, this charted at #77 in May 1972.

#2: "**Les Brers in A Minor**," credited to guitarist Dickey Betts, was developed from his solo in "**Whipping Post**." Dickey recorded this in two different studios, then combined the results for this final version.

#3: "**Melissa**," the first song Gregg Allman ever wrote, had always been his brother Duane's favorite. The boys made sure it was played at his funeral. One of the last recorded for this album, "**Melissa**" charted at #86 in August 1972. "**Blue Sky**" was again used as the flipside.

Eat A Peach - Side Two and Four

#1: One song, "**Mountain Jam**," was spread out across these two sides. Like the other live songs on this album, "**Mountain Jam**" was an outtake from the live *At Fillmore East* album. This song, indicative of the performance style of Allman Brothers at their peak, filled the entire fourth track on the compact disc version of *Eat A Peach*.

Eat A Peach - Side Three

#1: "**One Way Out**" was a Sonny Boy Williamson blues classic that the Allmans recorded during a performance for the *At Fillmore East* album. This track peaked at #86 on the singles charts in December 1972.

#2: "**Trouble No More**" was a Muddy Waters song also recorded for *At Fillmore East.*

#3: "**Stand Back,**" written by Gregg Allman, was finished before Duane was killed in the motorcycle accident. This track was used as the flipside of the "**One Way Out**" single.

#4: "**Blue Sky**" was written by guitarist Dickey Betts. Work began on the song in early 1971, and this version was recorded in September 1971, just weeks prior to Duane's death.

#5: "**Little Martha,**" Duane Allman's own composition, featured Duane on dobro, Dickey Betts on guitar, and Berry Oakley on bass. This was recorded in October 1971, just before Duane's fatal motorcycle accident. The version on the original *Eat A Peach* had Oakley's bass part mixed out, but that bass track was reinstated in 1989 when the *Dreams* compilation album was assembled.

The Allman Brothers Band
Beginnings *compact disc*

Released 2/73. A reissue of their first two albums, *The Allman Brothers Band* and *Idlewild South*, this repackaging charted at #25 and sold over a million copies — more than doubling the sales of the initial releases. Please refer to the original album listings for details on the recordings.

The Allman Brothers Band
Brothers And Sisters (20-18) *compact disc*

5th LP, released 8/73 - a year and a half after their last. Several months after the death of 24-year-old guitarist Duane Allman in October 1971, 28-year-old guitarist Dickey Betts gradually took over most of the Allman Brothers' writing chores. Pianist Chuck Leavell, who was working on Gregg's sporadically recorded solo album, joined the Allman Brothers as these sessions started in October 1972. However, on November 11, when the first two songs for this album were near completion, 24-year-old bassist Berry Oakley was killed in a motorcycle accident — in similar circumstances and very near the same location as Duane's.

This album was finished a month later when bassist Lamar Williams was recruited. The fact that the band took a long time to get back on track after the second tragic death in a little over a year was the main reason *Brothers And Sisters* wasn't released until eight months after it was recorded. Years later, Betts would say that the band never really recovered from the double tragedy. Although they continued to play, their spirit was never the same.

In addition to Betts, Williams and Leavell, the Allman Brothers second line-up was made up of Gregg Allman on vocals, guitar and keyboards, and drummers Butch Trucks and Jai Johanny Johanson. The band shared production credits on this with Johnny Sandlin (who'd worked with Gregg and Duane years earlier in the Hour Glass).

Before *Brothers And Sisters* was released, the Allman Brothers Band played with the Grateful Dead and the Band at the Watkins Glen Super Jam — with 687,000 in attendance — the largest festival ever held. The Allman

Brothers came away from that gig with a huge paycheck and a well deserved, legendary reputation.

There's some fine, fine music on this record, especially on the second side. The public agreed, and *Brothers And Sisters* became the highest charting Allman Brothers album ever, staying at the #1 spot for five weeks. This also became their first British charting album, peaking there at #42.

** **Special Notes**: *Brothers And Sisters* was dedicated to the memory of bassist Berry Oakley. Three months after this album was released, Gregg finally released his first solo effort. *Laid Back* charted at #13.

Brothers And Sisters - Side One

#1: "**Wasted Words,**" written by Gregg Allman, was one of the first tracks finished for this album. This was recorded in October 1972, and featured Berry Oakley on bass.

#2: "**Ramblin' Man,**" a Dickey Betts song, was also recorded during the initial sessions for this album in October 1972. Development of this song began in early 1971, and it was refined during live performances over the next year. This version featured Berry Oakley, an original member of the Allman Brothers Band, on bass, and sessionman Les Dudek on guitar. In October 1973, "**Ramblin' Man**" reached #2 on the charts — the highest ever for an Allman Brothers single. The B-side was "**Melissa,**" pulled from the *Eat A Peach* album.

#3: "**Come And Go Blues**" was a Gregg Allman composition, recorded in December 1972 and used as the flipside of "**Jessica.**"

#4: "**Jelly Jelly**" was credited to Trade Martin.

Brothers And Sisters - Side Two

#1: "**Southbound,**" written by guitarist Dickey Betts, was one of the last songs recorded for this album. This great jam was finished in December 1972.

#2: "**Jessica,**" a Betts-penned instrumental, featured Les Dudek on acoustic guitar. Named after Dickey's one-year-old daughter, this track was recorded in December 1972 and charted at #65 in February 1974.

#3: "**Pony Boy,**" another Betts song, featured Richard's own lead vocals.

The Allman Brothers
Win, Lose Or Draw (21-18) *compact disc*

6th LP, released 8/75 - two years after their last. After the *Brothers And Sisters* tour finished, Dickey Betts recorded his first solo effort using some of the same musicians Gregg had used. Gregg took some of the Allman Brothers back on the road in support of his first solo album, *Laid Back*. As Betts' album, *Highway Call*, reached #19 on the charts, Chuck Leavell, Lamar Williams and Jaimoe Johanson formed a jazz fusion combo called We Three (later changed to Sea Level), and Gregg finished recording a live album of his tour. That album, *The Gregg Allman Tour*, charted at #50 as the *Win, Lose Or Draw* sessions were beginning.

While the Allman Brothers Band had agreed to record this album and do a short tour, they really weren't a group anymore. With Gregg and Dickey's disagreements over musical direction, the tension was understandably thick in the studio. Rarely did all of the musicians play together during the sessions in Macon, Georgia and Los Angeles between February and July 1975. Just before the recording ended, Gregg married Cher — a union that lasted an intense 10 days, then continued off and on for the next three and a half years.

Win, Lose Or Draw was co-produced by the band and Johnny Sandlin (who'd produced *Brothers And Sisters*). It became the last Allman Brothers studio album for the next four years. The band's second line-up was made up of Gregg Allman on lead vocals, organ and acoustic guitar, Richard Betts on lead and slide guitar and lead vocals, Chuck Leavell on all forms of keyboards, Lamar Williams on bass, and Butch Trucks and Jaimoe Johanson on drums.

Peaking at #5, *Win, Lose Or Draw* was the Allmans' last Top 5 charting, million-selling album. The following four-month tour saw an increase in the inter-group tension that, ultimately, lead to the break-up of the band.

Win, Lose Or Draw - Side One

#1: "**Can't Lose What You Never Had**" was a Muddy Waters song.

#2: "**Just Another Love Song** was credited to guitarist Dickey Betts.

#3: Gregg Allman wrote "**Nevertheless.**" This song hit #67 on the singles charts in December 1975.

#4: "**Win, Lose Or Draw**" was another Allman composition.

#5: "**Louisiana Lou And Three Card Monty John,**" another Betts tune, was used as the flipside of "**Nevertheless.**"

Win, Lose Or Draw - Side Two

#1: The extended "**High Falls**" workout was credited to guitarist Dickey Betts.

#2: "**Sweet Mama**" was listed as a Billy Joe Shaver song.

The Allman Brothers Band
The Road Goes On Forever (21-21-22-18)

7th LP, released 12/75. With Gregg Allman and Dickey Betts arguing over the band's musical direction throughout their last recording sessions and tour, it was decided the group should take a hiatus to work on solo projects. Released as a stop-gap, this compilation of the Allman Brothers' best songs hit #43 on the American charts and #54 in Britain.

In January 1976, just after this album had been released, Gregg testified against his personal road manager, Scooter Herring, in a cocaine-trafficking trial. When Herring was sentenced to 75 years in prison, the rest of the Allman Brothers Band swore they would never work with Gregg again.

In mid-July 1976, the band formally split. Betts formed a group called Great Southern; Leavell, Johanson and Williams continued with their fusion band Sea Level; and Butch Trucks returned to college to study music. Gregg continued recording; first with Cher, then with the Gregg Allman Band.

The Road Goes On Forever - Side One

#1: **"Black Hearted Woman"** - from *The Allman Brothers Band.*

#2: **"Dreams"** - from *The Allman Brothers Band.*

#3: **"Whipping Post"** - from *The Allman Brothers Band.*

#4: **"Midnight Rider"** - from *Idlewild South.*

The Road Goes On Forever - Side Two

#1: **"Statesboro Blues"** - from *At Fillmore East.*

#2: **"Stormy Monday"** - from *At Fillmore East.*

#3: **"Hoochie Coochie Man"** - from *Idlewild South.*

#4: **"Stand Back"** - from *Eat A Peach.*

The Road Goes On Forever - Side Three

#1: **"One Way Out"** - from *Eat A Peach.*

#2: **"Blue Sky"** - from *Eat A Peach.*

#3: **"Hot 'Lanta"** - from *At Fillmore East.*

#4: **"Ain't Wasting Time No More"** - from *Eat A Peach.*

#5: **"Melissa"** - from *Eat A Peach.*

The Road Goes On Forever - Side Four

#1: **"Wasted Words"** - from *Brothers And Sisters.*

#2: **"Jessica"** - from *Brothers And Sisters.*

#3: **"Ramblin' Man"** - from *Brothers And Sisters.*

#4: **"Little Martha"** - from *Eat A Peach.*

The Allman Brothers
Wipe The Windows, Check The Oil, Dollar Gas (20-18-18-18)

8th LP, released 11/76 - one year after their last release, four months after the band's official break-up. This was an interesting compilation of previously unreleased live recordings made between 1972 and 1975 by the Allman Brothers' third line-up: Gregg Allman, Richard Betts, drummers Jaimoe Johanson and Butch Trucks, keyboardist Chuck Leavell and bassist Lamar Williams. The gigs included December 31, 1973 at the Warehouse in New Orleans, the July 28, 1973 Watkins Glen Super Jam, a November 26, 1973 show at the Winterland Ballroom in San Francisco, and two dates on the band's four-month 1975 tour.

When this peaked at #75 on the charts, notice was served that public interest in the Allman Brothers Band was definitely on the decline.

Wipe The Windows... - Side One

All of this side was recorded November 26, 1973, at the Winterland Ballroom in San Fransisco.

#1: **"Introduction By Bill Graham"**

#2: **"Wasted Words"** was a Gregg Allman song.

#3: **"Southbound"** was a Richard Betts tune.

#4: **"Ramblin' Man"** was another Betts composition.

Wipe The Windows... - Side Two

#1: This version of the Dickey Betts song "**In Memory Of Elizabeth Reed**" was recorded November 26, 1973 at the Winterland Ballroom in San Fransisco.

Wipe The Windows... - Side Three

#1: The Gregg Allman song "**Ain't Wastin' Time No More**" was recorded December 31, 1973 at the Warehouse in New Orleans.

#2: "**Come And Go Blues,**" another Gregg Allman song, was recorded at the Watkins Glen Super Jam festival on July 28, 1973 (687,000 were in attendance).

#3: This cover of the Muddy Waters song "**Can't Lose What You Never Had**" was recorded at the Bakersfield, California Civic auditorium on October 24, 1975.

Wipe The Windows... - Side Four

The first two tracks on this side were recorded at the Bakersfield Civic auditorium on October 24, 1975.

#1: "**Don't Want You No More**" was co-written by Spencer Davis and Edward Hardin.

#2: "**It's Not My Cross To Bear**" was a Gregg Allman song.

#3: This version of the Dickey Betts song "**Jessica**" was recorded at the Oakland Coliseum in October 1975.

The Allman Brothers Band

Enlightened Rogues (19-20) *compact disc*

9th LP, released 3/79. In mid-1978, Gregg Allman and drummer Jaimoe Johanson and Butch Trucks joined Dickey Betts' band Great Southern on stage in a Central Park concert. Soon after, Gregg, Dickey, Butch and Jaimoe decided they could work together again. Recruiting bassist David Goldflies and guitarist Dan Toler from Great Southern, the re-formed Allman Brothers played a 90-minute set at their record company barbecue, then signed another contract. The rehearsals were productive but rowdy (Betts even had to bail Allman out of jail and fly him back to the rehearsal hall). Without the jazz input of Leavell and Williams, and with Gregg's writing at an all-time low, Betts took control of the music. In late 1978, the band was joined in the studio by producer Tom Dowd (who had handled the Allmans' earliest, most successful albums), percussionist Joe Lala and harmonica player Jim Essery. Ultimately, all but two of the songs on this album were Dickey's.

Charting at #9, *Enlightened Rogues* was certified gold (over 500,000 sold) within two weeks of its release. The following reunion tour was almost entirely sold out, and it appeared the band was making a miraculous comeback. But, within a year of this release, their record company filed for bankruptcy, leaving the Allman Brothers Band in a tense bind.

** **Special Note**: The title *Enlightened Rogues* was taken from one of the band's favorite sayings: "The world is made of two great schools; enlightened rogues and religious fools."

Enlightened Rogues - Side One

#1: "**Crazy Love**" was written by Richard Betts and featured the backing vocals of Bonnie Bramlett. Backed with "**Just Ain't Easy**," this reached #29 on the singles charts in April 1979.

#2: "**Can't Take It With You**" was co-written by Richard Betts and Don Johnson (who later achieved major success as an actor). Released as a single, this song never made the Top 100.

#3: "**Pegasus**" was another Betts tune.

#4: "**Need Your Love So Bad**" was credited to John Mertis.

Enlightened Rogues - Side Two

#1: "**Blind Love**" was credited to Dickey Betts and Don Johnson.

#2: "**Try It One More Time**" was co-written by Betts and bassist David Goldflies.

#3: "**Just Ain't Easy**" was Gregg Allmans' only songwriting contribution to this album.

#4: "**Sail Away**," another Betts number, had Mimi Hart's backing vocals. This song was used as the flipside of "**Can't Take It With You.**"

The Allman Brothers Band
Reach For The Sky (18-18)

10th LP, released 8/80. With the comeback success of their previous album, *Enlightened Rogues*, the re-formed Allman Brothers appeared to be on a roll. But when their record company collapsed under bankruptcy less than a year after the release of *Enlightened Rogues*, the band was left in a terrible financial bind. The Allman Brothers signed with a new record label, but the spirit of the band was in bad shape. This album was recorded in May 1980 with co-producers Mike Lawler and Johnny Cobb. The fourth Allman Brothers line-up was made up of organist/guitarist Gregg Allman and lead guitarist Dickey Betts sharing lead vocals, drummers Jaimoe Johanny Johanson and Butch Trucks, bassist David Goldflies and guitarist Dan Toler. Betts again wrote six of the eight songs.

While *Reach For The Sky* hit a respectable #27 on the American charts, and the following tour was a success, abuse of various substances continued to take a toll. *Reach For The Sky* was the Allman Brothers last Top 30 charting album.

Reach For The Sky - Side One

#1: "**Hell & High Water,**" written by Richard Betts, featured the backing vocals of Thomas Caine. This track was used as the flipside of "**Mystery Woman.**"

#2: "**Mystery Woman**" was co-written by Gregg Allman and guitarist Dan Toler.

#3: Betts wrote "**From The Madness Of The West.**"

#4: "**I Got A Right To Be Wrong**" was another Betts composition.

Reach For The Sky - Side Two

#1: "**Angeline**" was co-written by Dickey Betts and keyboardists Mike Lawler and Johnny Cobb (who also co-produced the album). This song charted at #58 in October 1980.

#2: "**Famous Last Words,**" co-written by Richard Betts and Bonnie Bramlett, featured the backing vocals of Sherry Cobb.

#3: "**Keep On Keepin' On**" was credited to Betts and guitarist Dan Toler.

#4: "**So Long,**" co-written by Gregg Allman and Dan Toler, served as the flipside of "**Angeline.**"

Allman Brothers Band
Brothers Of The Road (21-19)

11th LP, released 8/81. Inter-group tensions plagued the Allman Brothers Band during their 1980 *Reach For The Sky* tour. By the time they began recording this in the spring of 1981, original drummer Jai Johanson had left and been replaced by guitarist Dan Toler's brother David. The rest of the band's fifth line-up included Gregg Allman on vocals, organ and acoustic guitar, Dickey Betts on vocals, lead and slide guitar, Dan Toler on guitar, Butch Trucks on drums, David Goldflies on bass, and former Allmans' producer Mike Lawler on keyboards. Charlie Daniels added fiddle on a track and Jimmy Hall played saxophone on another. Dickey Betts later said that the band was pleased with the songwriting (most of which was his) and performance, but upset with the lame production job done by John Ryan.

Former Allman Brothers keyboardist Chuck Leavell rejoined the band before their tour began in September, but a less than stellar album and tour, combined with the continuing abuse of various substances, torpedoed the group once again. Garnering poor reviews and anemic sales, *Brothers Of The Road* charted at #44 and sold fewer copies than any previous Allman Brothers album.

In January 1982, the band dissolved for the second time.

** **Special Note**: This album was titled in honor of all the musicians who made southern rock an art form in American music.

Brothers Of The Road - Side One

#1: "**Brothers Of The Road**" was co-written by guitarist Dickey Betts and Jim Goff, and featured Charlie Daniels on fiddle.

#2: "**Leavin'**" was a Gregg Allman song that served as the flipside of "**Straight From The Heart.**"

#3: Dickey Betts and keyboardist Johnny Cobb (a former producer of the band) co-wrote "**Straight From The Heart.**" This song became the Allman Brothers last charting single when it reached #39 in September 1981.

#4: "**The Heat Is On**" was credited to Dickey Betts, keyboardist Mike Lawler and Buddy Yochim.

#5: "**Maybe We Can Go Back To Yesterday**" was credited to Dickey Betts and guitarist Dan Toler.

Brothers Of The Road - Side Two

#1: "**The Judgment**" was written by guitarist Dickey Betts.

#2: "**Two Rights**" was credited to Dickey Betts, and keyboardists Johnny Cobb and Mike Lawler (who had co-produced the previous Allman Brothers album).

#3: Gregg Allman wrote "**Never Knew How Much (I Needed You).**" Jimmy Hall contributed the saxophone part. This track was used as the flipside of "**Two Rights.**"

#4: Gregg co-wrote "**Long Time Gone**" with Keith England.

#5: "**I Beg Of You**" had been co-written by Rose Marie McCoy and Kelly Owens in 1957.

The Allman Brothers Band
The Best Of The Allman Brothers Band
(27-26)

12th LP, released 11/81. This excellent compilation barely entered the charts at #189. Please refer to the original album listings for details on the recording.

The Best Of The Allman Brothers Band - Side One

#1: **"Ramblin' Man"** - from *Brothers And Sisters.*

#2: **"Dreams"** - from *The Allman Brothers Band.*

#3: **"Midnight Rider"** - from *Idlewild South.*

#4: **"Southbound"** - from *Brothers And Sisters.*

#5: **"Melissa"** - from *Eat A Peach.*

#6: **"Little Martha"** - from *Eat A Peach.*

The Best Of The Allman Brothers Band - Side Two

#1: **"Jessica"** - from *Brothers And Sisters.*

#2: **"Win, Lose Or Draw"** - from the album of the same name.

#3: **"Stand Back"** - from *Eat A Peach.*

#4: **"Blue Sky"** - from *Eat A Peach.*

#5: **"Statesboro Blues"** - from *At Fillmore East.*

The Allman Brothers Band

Dreams (75-76-75-77) *compact disc*

13th LP, released 6/89 - four and a half years after their last. In honor of the band's 20th anniversary, this 55-track, four-CD, six-album compilation of rare old tracks, unreleased live and studio recordings, and important album tracks was assembled by Bill Levinson, who had also been responsible for Eric Clapton's commercially successful 1988 boxed set *Crossroads*. As he had on the Clapton set, Levinson did exhaustive research on the Allmans' many sessions, and dug up their most rare tapes. All of the material on this compilation, previously released or not, was digitally remixed, and the information booklet was one of the finest assembled for any retrospective. A necessary compilation for any Allman Brothers fan, *Dreams* peaked at #103 on the charts.

During the summer of 1989, original Allman Brothers Gregg Allman, Dickey Betts, Butch Trucks and Jai Johanny Johanson were joined for the 20th Anniversary tour by keyboardist Johnny Neel and guitarist Warren Haynes (both from the Dickey Betts Band), and bassist Marty Privette. With their various substance abuse problems finally under control, the band showed much of their legendary spark and fire in concert, and their 20th Anniversary tour was a success. In November 1989, the Allmans began rehearsing for their first new studio album in more than eight years.

Please see the original album listings for details on the previously released recordings included in this compilation.

Dreams - CD One

#1: "**Shapes Of Things**," a cover of the Yardbirds classic, was a previously unreleased demo recorded in August 1966 by Duane and Gregg Allman, bassist Bob Keller and drummer Maynard Portwood when they were known as the Allman Joys. This was one of the first recordings made by Gregg and Duane Allman.

#2: This cover of the Willie Dixon blues song "**Spoonful**" a song previously recorded by Eric Clapton and Cream, was taken from the previously unreleased Allman Joys demo. This was another of the first recordings made by Gregg and Duane Allman.

#3: "**Crossroads**," a Robert Johnson blues number (also recorded by Clapton's Cream), was taken from the Allman Joys demo tape. This was another of the first recordings made by Gregg and Duane Allman.

#4: "**Cast Off All My Fears**" was a Jackson Browne song recorded by the Hour Glass in August 1967 and released on their first album. At that time, the band was made up of Duane Allman on guitar, Gregg Allman on organ and lead vocals, Paul Hornsby on keyboards and guitar, Mabron McKinley on bass, and Johnny Sandlin on drums (Johnny would later produce the Allman Brothers Band.)

#5: "**Down In Texas**" was co-written by Eddie Hinton and Marlin Greene, and recorded by the Hour Glass in January 1968 for their second album, *Power Of Love*. By that time, guitarist Pete Carr had joined the band on bass.

#6: "**Ain't No Good To Cry**" was recorded by the Hour Glass on their own in April 1968 at the same Muscle Shoals Studio that soon offered Duane a job as a session man. This track was previously unreleased.

Dreams - CD One cont.

#7: "**B.B. King Medley**" was recorded by the Hour Glass in Muscle Shoals in those same April 1968 sessions. The medley included "Sweet Little Angel," "It's My Own Fault" (a John Lee Hooker song), and "How Blue Can You Get." This had been previously released in 1972 on *Duane Allman: An Anthology*.

#8: This cover of the Tim Rose song "**Morning Dew**" was recorded by the 31st Of February (drummer Butch Trucks' band) in September 1968. Duane handled the lead guitar, Gregg the organ and lead vocals, David Brown bass, and Scott Boyer rhythm guitar. This track had been previously released on *Duane & Gregg* in 1973.

#9: "**God Rest His Soul**," also recorded by 31st Of February in September 1968, featured Gregg on guitar, Steve Brown on bass and Butch Trucks on drums. This had also been released on *Duane & Gregg*.

#10: This cover of the Cream song "**I Feel Free**" was recorded by Dickey Betts' band the Second Coming in November 1968. Dickey handled the lead guitar and vocals, his brother Dale played keyboards, Berry Oakley bass, Reese Wynans organ and John Meeks was on drums. One of the co-producers was Rodney Mills, whose later worked with .38 Special and the Doobie Brothers.

#11: "**She Has Funny Cars**," a cover of the Jefferson Airplane song, was also recorded by the Second Coming in November 1968. This track was used as the B-side of "**I Feel Free**" in January 1969.

Dreams - CD One cont.

#12: **"Goin' Down Slow"** featured Duane on lead vocals and guitar, Paul Hornsby and Johnny Sandlin (both of the Hour Glass) on keyboards and drums, and Berry Oakley (of the Second Coming) on bass. Recorded in February 1969 in Muscle Shoals as a demo for Duane's proposed solo project, this was previously released on *Duane Allman: An Anthology*.

#13: This previously unreleased demo of **"Dreams"** was recorded by the just-formed Allman Brothers Band in April 1969.

#14: This studio version of the Spencer Davis song **"Don't Want You No More"** was recorded during sessions for the Allman Brothers first album in New York in September 1969. It was included on the band's debut album.

#15: **"It's Not My Cross To Bear"** was a Gregg Allman song recorded during the same sessions as **"Don't Want You No More."**

#16: The Muddy Waters song **"Trouble No More"** was also recorded for the band's debut album.

#17: This final version of **"Dreams"** was recorded in New York at the same time as the rest of the Allman Brothers debut album.

Dreams - CD Two

#1: This studio version of "**Statesboro Blues**" was recorded in February 1970, then finished in July 1970 during sessions for *Idlewild South*. This version was previously unreleased.

#2: "**Hoochie Coochie Man**," written by Willie Dixon, was recorded during those same February and July sessions, and was included on *Idlewild South*.

#3: "**Midnight Rider**" was another track from those *Idlewild South* sessions.

#4: "**Dimples**" was recorded live in Cleveland on April 11, 1970. This was previously on *Duane Allman: An Anthology Vol. II*.

#5: "**I'm Gonna Move To The Outskirts Of Town**" was recorded at that same Cleveland gig, but was previously unreleased.

#6: "**Revival**" was recorded during the final *Idlewild South* sessions in July 1970.

#7: "**One More Ride**" was an outtake from the final *Idlewild South* sessions. This was the only song Gregg Allman and Dickey Betts ever wrote together.

#8: This was the quadrophonic remix of "**Whipping Post**" from *At Fillmore East*.

#9: This was the quadrophonic remix of "**In Memory Of Elizabeth Reed**," recorded on March 12, 1971 for *At Fillmore East*.

#10: The Elvin Bishop tune "**Drunken Hearted Boy**" was the last song the Allman Brothers Band played at their final March 1971 Fillmore East gig. Recorded just before 6AM on March 13 with Elvin Bishop doing the lead vocals, this track was previously unreleased.

Dreams - CD Three

#1: "**You Don't Love Me/Soul Serenade**" was recorded during a live WPLJ, New York broadcast on August 26, 1971 a week after Duane's friend King Curtiss (a great sax player) was killed. This track was previously unreleased.

#2: "**Blue Sky**" was recorded in September 1971 for *Eat A Peach.*

#3: "**Little Martha**" was recorded for *Eat A Peach* just before Duane Allman's death in October 1971. The original version had bassist Berry Oakley's part mixed out, but this remix added his tasty work back in with Duane's dobro and Dickey Betts' acoustic guitar.

#4: "**Melissa**" was recorded for *Eat A Peach* in December 1971.

#5: "**Ain't Wastin' Time No More**" was recorded live at the Mar y Sol Festival in Puerto Rico on April 2, 1972. This Gregg Allman song had previously been released on the soundtrack album for that event.

#6: The Gregg Allman song "**Wasted Words**" was recorded in October 1972 for *Brothers And Sisters.*

#7: "**Ramblin' Man,**" a Dickey Betts song that had been in development for over a year, was recorded during the October 1972 sessions for *Brothers And Sisters.*

Dreams - CD Three cont.

#8: "**Southbound**," another Betts composition, was recorded during the final *Brothers And Sisters* sessions in December 1972.

#9: The Betts song "**Jessica**" was also recorded in December 1972.

#10: This version of Gregg Allman's "**Midnight Rider**" was recorded in March 1973 for his solo album *Laid Back*. His back-up band included Chuck Leavell on piano, Jaimoe Johanson on percussion, Tommy Talton on guitar, producer Johnny Sandlin on bass, Bill Stewart on drums and Scott Boyer (formerly of the 31st Of February) on lead guitar.

#11: This previously unreleased version of the Elmore James song "**One Way Out**" was recorded live at Winterland in San Francisco on September 26, 1973 by the Allman Brothers' third line-up.

#12: Dickey Betts recorded "**Long Time Gone**" in February 1974 for his first solo album, *Highway Call*. His back-up band included Chuck Leavell on keyboards, producer Johnny Sandlin on bass, David Walshaw on drums, John Hughey and Tommy Talton on guitar.

Dreams - CD Four

#1: The Muddy Waters song "**Can't Lose What You Never Had**" was recorded in March 1975 for *Win, Lose Or Draw.*

#2: Gregg Allman recorded "**Come And Go Blues**" in October 1976 for his *Playin' Up A Storm* album.

#3: Co-written by Dickey Betts and Don Johnson, "**Bougainvillea**" was recorded in January 1977 for *Dickey Betts & Great Southern.*

#4: "**Can You Fool**" featured Gregg and Cher, and was recorded in April 1977 for their album *Two The Hard Way.*

#5: The Betts song "**Good Time Feeling**" was recorded in November 1977 for the Great Southern album *Atlanta's Burning Down.*

#6: "**Crazy Love,**" another Betts song, was recorded in January 1979 by the Allman Brothers Band for *Enlightened Rogues.*

#7: "**Can't Take It With You**" was another Betts song from *Enlightened Rogues.*

#8: The Gregg Allman song "**Just Ain't Easy**" was recorded live in Columbia, Maryland on July 19, 1979, and was previously unreleased.

#9: This version of "**In Memory Of Elizabeth Reed**" was recorded at that same gig.

Dreams - CD Four cont.

#10: "**Angeline**" was recorded in May 1980 for the Allman Brothers album *Reach For The Sky*.

#11: "**Things You Used To Do**" was recorded in March 1981 for the final Allman Brothers Band studio album, *Brothers Of The Road*.

#12: The previously unreleased Dickey Betts blues number "**Nancy**" was recorded for the third Great Southern album during the summer of 1981. That album was never released.

#13: This previously unreleased cover of the Beatles song "**Rain**" was recorded in August 1985 by Gregg Allman, guitarist Dan Toler, and the Charles May Ensemble.

#14: "**I'm No Angel**" was the very successful track recorded in September 1986 for Gregg's solo album, *I'm No Angel*. Rodney Mills (who had produced Dickey Betts' first sessions with the Second Coming) handled the production on this.

#15: "**Demons**," recorded for Gregg's solo album *Just Before The Bullets Fly* in March 1988, was co-written by Gregg, guitarist Dan Toler and Dan's brother David. Rodney Mills also worked on the production of this track.

#16: The Dickey Betts song "**Duane's Tune**" was recorded in June 1988 by the Dickey Betts Band: guitarist Warren Haynes, keyboardist Johnny Neel, bassist Marty Privette and drummers Matt Abts and Butch Trucks. All but Abts joined the Allman Brothers Band for their 20th Anniversary tour. This song was one of the highlights of that tour.

Buffalo Springfield

BUFFALO SPRINGFIELD:
(top) Bruce Palmer, Stephen Stills
(bottom) Dewey Martin, Richie Furay, Neil Young

COURTESY OF HENRY DILTZ

Buffalo Springfield not only set the stage for CSN&Y and Poco, they also influenced every American musician throughout the late sixties and early seventies — from the Eagles to Lynyrd Skynyrd.

Buffalo Springfield emerged from the folk music boom of the early sixties. Using a folk music-type of lyrical approach to rock & roll, combined with elements of country music, was very unusual in 1966 — the Byrds were the only successful band that previously came close. Buffalo Springfield's commercial success was minimal, with only one Top 10 single and no million-selling albums. It was the inspirational effect of the young band's intense live shows, lyrical treatments and guitar work that was immeasurable.

Buffalo Springfield's legacy proved to be their format of four accomplished vocalists with three guitarists. Their songwriting style combined reality-based lyrics with acoustic guitar under searing electric solos and intense interplay. They weren't afraid of stylistic experimentation, and, for a

mid-sixties American band, they had an unusual amount of control over their recordings.

Young wasn't even in the band all of the stormy year and a half they were together. When he and Stephen fought, Neil split. They both later blamed their problems on immaturity. Further clarifying the situation, Stills later said "We had too much fame and no money."

Buffalo Springfield Birth Dates:

Richie Furay, 5/9/44
Dewey Martin, 9/30/42
Jim Messina, 12/5/47
Bruce Palmer, 1946
Stephen Stills, 1/3/45
Neil Young, 11/12/45

Buffalo Springfield
Buffalo Springfield (16-16)

1st LP, released 12/66 - re-released 1/67. While Buffalo Springfield disbanded after making only two albums, and were never as commercially successful as hoped, they had considerable influence on American rock & roll. Their legacy proved to be their format and their songwriting style — four accomplished vocalists and three guitarists recording reality-based lyrics, acoustic guitars under searing electric solos and intense instrumental interplay.

After working together as the folk music Au Go Go Singers in New York, and briefly meeting Neil Young while on tour, guitarists Steven Stills and Richie Furay (pron. fur-RAY) spent a couple of months in early 1966 trying unsuccessfully to form a band in Los Angeles. In March, they literally ran into Canadians Neil Young and Bruce Palmer in a Hollywood traffic jam on Sunset Boulevard. The four immediately got together, and the first song Steve and Richie played for Neil and Bruce was an arrangement of Young's "Nowadays Clancy Can't Even Sing." When drummer Dewey Martin (who'd also worked with Roy Orbison and Carl Perkins) was added to the line-up a couple weeks later, the band changed their name from Heroes to Buffalo Springfield — the brand name of a large bulldozer parked in front of their house on Fountain Avenue in Hollywood.

By the end of their first month together, Buffalo Springfield played an eight-song set before a large audience at the Los Angeles County Fairgrounds in San Bernardino. Life began to move very fast for the young band, which averaged 21 years of age. Before they began to record this

album, Buffalo Springfield opened short tours for the Byrds and Johnny Rivers, and they even opened for the Rolling Stones at the Hollywood Bowl on July 25, 1966.

This debut album was quickly recorded live in the studio on a 4-track machine with little production input from the band. Managers Charles Green and Brian Stone (who'd both worked with Sonny & Cher) handled the production, and totally missed the Springfield's live sound and energy. The band was so outraged with the inferior production job, that they fired Green and Stone three months after this album was released. Of the 12 songs on this album, Stills wrote seven and Young penned the rest. While Richie Furay didn't get any writing credits, he did sing lead on two of Neil's songs.

Just after the *Buffalo Springfield* album was released, the Sunset Strip riots in Hollywood inspired Stills to write "For What It's Worth." The record company immediately recalled the album, pulled the Stills song "Baby Don't Scold Me" from the line-up, substituted "For What It's Worth," then re-released the entire album. Although this album barely reached #80 on the American charts, the Top 10 success of "For What Its Worth" earned the Springfield a reputation as one of L.A.'s hottest young bands. That song, with its personal and understated (but very political lyrics), became one of the biggest rallying anthems for the youth movement of 1967.

As Buffalo Springfield began headlining concerts around the country, riots and drug busts followed in their wake. And soon, the same youthful spontaneity that gave their music so much punch, resulted in the inter-group friction that destroyed the band.

Buffalo Springfield - Side One

#1: "**For What It's Worth**" was the Stephen Stills song inspired by the late 1966 Sunset Strip riots in Hollywood. When this song started climbing the charts (it eventually hit #7 in March 1967), the band's record company pulled the album, replaced the Stills song "**Baby Don't Scold Me**" with this track, then re-released the album.

#2: The Stills song "**Go And Say Goodbye**" was one of the first the band recorded. It was released as a single in August 1966.

#3: "**Sit Down, I Think I Love You**" was one of the first Stills compositions the band worked up.

#4: "**Nowadays Clancy Can't Even Sing**" was the Young song Stills and Furay had worked up before asking Neil to join their band. This track was used as the flipside of "**Go And Say Goodbye.**"

#5: "**Hot Dusty Roads**" was another Stills song that had loneliness as its theme.

#6: The Stills song "**Everybody's Wrong**" was used as the flipside of the "**Burned**" single.

Buffalo Springfield - Side Two

#1: **"Flying On The Ground Is Wrong"** was a Neil Young composition that featured Richie Furay's lead vocals.

#2: The Young song **"Burned"** was released as a single in October 1966, but it didn't chart.

#3: **"Do I Have To Come Right Out And Say It"** was another Young composition sung by Furay — who did an outstanding job — with Neil on piano. This track was used as the flipside of **"For What It's Worth."**

#4: **"Leave"** was a Stills composition.

#5: **"Out Of My Mind"** was written by Young.

#6: The Stills song **"Pay The Price"** was one of the first the band worked up in March 1966.

Buffalo Springfield
Buffalo Springfield Again (17-18) *compact disc*

2nd LP, released 11/67. Formed in Los Angeles by guitarists Stephen Stills, Richie Furay (pron. fur-RAY) and Neil Young, bassist Bruce Palmer and drummer Dewey Martin, Buffalo Springfield was initially seen as a folk rock band with a style similar to the Byrds. What soon set Buffalo Springfield apart was their lyrical treatments and guitar work. The young band had quickly recorded their critically acclaimed first album as a group effort with everybody performing in the studio at once, but this more varied follow-up was made under much different, strained circumstances.

Unhappy with the weak sound and sales of their debut album, Buffalo Springfield fired their manager/producers while recording the Neil Young song "Mr. Soul" in April 1967. Through the rest of the spring, the band (who averaged just 22 years of age) continued to record, but tensions were so high that all five rarely worked together in the studio. In fact, by May 1967, bassist Bruce Palmer's problems with minor drug busts and immigration had grown so bad that he was deported back to Canada.

Bobby West (who'd worked with Al Kooper, James Taylor and Frank Zappa), Ken Koblun (an old friend of Young's, like Palmer) and Jim Fielder (who would soon join Blood, Sweat & Tears) alternately filled in for bassist Palmer. Guitarist Doug Hastings sat in for Neil the first time he fought with Stills and left the band. With this album partially finished in early June, Young left again — just hours before the band was to appear on the *Tonight Show* with Johnny Carson. On June 16th, Stills asked David

Crosby (who'd just left the Byrds) to sit in with Buffalo Springfield at the Monterey Pop Festival. From that point on, Young grew more distant while Stills and Crosby's friendship and working relationship continued to blossom. Within a year, Stephen and David would form Crosby, Stills & Nash.

In September 1967, Palmer was again busted and deported, Young briefly rejoined the band, and Jim Messina (the Buffalo's sound engineer) stepped in on bass. By the time this album was finally released a month later, Young had officially split for a solo career and Buffalo Springfield was again coming apart at the seams. Although this was the band's strongest musical effort, charting at #44, *Buffalo Springfield Again* was less than a commercial success.

While Buffalo Springfield worked together less than two years, they set the stage for the first huge American band of the seventies — Crosby, Stills, Nash & Young — and a seminal country rock group — Poco. The Springfield's format of four accomplished vocalists with three guitarists, and their songwriting style of reality-based lyrics, acoustic guitar under searing electric solos and intense interplay, proved to be the group's legacy. Their inspirational effect on other American bands was immeasurable.

** **Special Note**: The original version of this album was to be called *Stampede*. However, by the time this was finally released, the song and band line-up had changed so many times, the title *Buffalo Springfield Again* seemed more appropriate.

Buffalo Springfield Again - Side One

#1: "**Mr. Soul**" was written by Neil Young and dedicated to "The ladies of The Whisky A Go Go and the women of Hollywood." "**Mr. Soul**" was recorded as the band gigged in New York in April 1967. They became so upset with their producer-managers during the sessions, that they fired the duo and self-produced the rest of the album (an unusual move for a young band in the mid-sixties). Neil continued to perform variations of this song in concert for many years, even re-recording a very electronic version for his 1983 *Trans* album.

#2: "**A Child's Claim To Fame**" was a Richie Furay song. James Burton (who'd also worked with Elvis Presley) played the dobro. This track was used as the flipside of "**Rock & Roll Woman.**"

#3: The Stephen Stills song "**Everydays**" was recorded live at Gold Star Studios in Los Angeles. That session marked one of the few times Buffalo Springfield actually played and recorded together as a group for this album. Stills played piano, and Jim Fielder filled in for Palmer on bass. This song was used as the flipside of "**Expecting To Fly.**"

#4: The Neil Young song "**Expecting To Fly**" was engineered by Bruce Botnick (who was also working with another young LA band, the Doors). Jack Nitzche (Phil Spector's arranger) contributed some keyboard work and shared the production credits for this with Neil. This track barely reached #98 on the American singles charts in January 1968.

#5: "**Bluebird**" was a Stills song, also engineered by Bruce Botnick. Bob West filled in for Bruce Palmer on bass, and Charlie Chin supplied the banjo parts. This song peaked at #58 on the singles charts in August 1967, three months before the album was released. The original, full length version of this track clocked in at nine minutes and remained unreleased for six more years.

Buffalo Springfield Again - Side Two

#1: The Stephen Stills song "**Hung Upside Down**" was engineered by Jim Messina (who joined Buffalo Springfield before this album was finished, and who later formed Poco and Loggins & Messina).

#2: "**Sad Memory**" was written and produced by Richie Furay.

#3: "**Good Time Boy**" was another Furay composition, unique in that it contained drummer Dewey Martin's sole Buffalo Springfield lead vocal.

#4: Stephen and Neil co-produced the Stills song "**Rock & Roll Woman.**" The intro to this number was inspired by the David Crosby-penned Byrds' song "Renaissance Faire." This reached #44 on the singles charts just before the album was released.

#5: "**Broken Arrow**" was written and produced by Neil Young. A collage of short segments, this began with a portion of a live rendition of "**Mr. Soul**" and audience screams from a Hollywood Bowl appearance by the Beatles. That live Buffalo Springfield snippet was the only released recording indicative of the band's intensity on stage.

Buffalo Springfield
Last Time Around (17-18)

3rd LP, released 8/68 - three months after the band had officially broken up. In January 1968, Buffalo Springfield attempted to record another album without founding members Bruce Palmer and Neil Young, who were respectively deported and departed. Guitarists Stephen Stills and Richie Furay, drummer Dewey Martin and recording engineer-turned-bassist Jim Messina brought in Rusty Young to do some steel guitar work. Following a particularly bad gig in Long Beach on May 5, 1968, the band officially broke up. Shortly after that, Stephen Stills began working with David Crosby — a collaboration that soon led to Crosby, Stills & Nash — and Richie Furay and Jim Messina formed Poco with Rusty Young and Randy Meisner (who would later form the Eagles).

To help finish Buffalo Springfield's recording contract, this album was assembled by Messina and Furay from outtakes — taken variously from *Buffalo Springfield Again*, the unreleased *Stampede* album and the final sessions without Young and Palmer. Charting at #42, *Last Time Around* was an average-selling Buffalo Springfield album.

Last Time Around - Side One

#1: The strongest track on this album, "**On The Way Home**" was a Neil Young composition. This song peaked at #82 in October 1968, just as bassist Jim Messina was forming Poco with guitarist Richie Furay.

#2: "**It's So Hard To Wait**" was credited to Young and Richie Furay. Richie did the lead vocal.

#3: "**Pretty Girl Why**" was a Stephen Stills number.

#4: The Stills song "**Four Days Gone**" was released as a single in March 1968, but it didn't chart. The song next appeared as the flipside of "**On The Way Home**" in October.

#5: "**Carefree Country Day**" was written by Jim Messina, who shared the lead vocals with Steve and Richie.

#6: "**Special Care**" was another Stills composition.

Last Time Around - Side Two

#1: "**The Hour Of Not Quite Rain**" was co-written by Richie Furay and Micki Callen.

#2: "**Questions**" was the Stephen Stills song that became the second half of the Crosby, Stills, Nash & Young song "**Carry On.**"

#3: Engineer Jim Messina played bass on the Neil Young composition "**I Am A Child.**"

#4: Furay wrote "**Merry-Go Round**" and did the vocals with Stills.

#5: Stephen Stills wrote "**Uno Mundo.**" A few hours after the band finished recording this in Spring 1967, most of them were busted at a wild party in the Hollywood Hills. This was used as the flipside of the "**Four Days Gone**" single.

#6: "**Kind Woman**" was another Furay number. Richie shared the lead vocals with Messina, who also played bass.

Buffalo Springfield
Retrospective: The Best Of Buffalo Springfield (19-21) *compact disc*

4th LP, released 2/69. With only one Top 10 single and no million-selling albums, Buffalo Springfield's commercial success was minimal. However, their inspirational effect on other American bands due to their intense live shows, lyrical treatments and guitar work was immeasurable.

Emerging from a folk-rock background, Buffalo Springfield made their first album as a group effort, with guitarists Stephen Stills, Neil Young and Richie Furay, bassist Bruce Palmer and drummer Dewey Martin recording everything in the studio at once. With little commercial success, inter-group tensions grew so high during the recording of their second album that all the members rarely showed up at once anywhere. Young had even split the band by the time that second album was released in November 1967. Buffalo Springfield's third album was a posthumous affair, assembled mainly from outtakes. By the time of its release, Stills was busy forming CSN, and Furay and Jim Messina were forming Poco.

This definitive compilation represented the best of all three Buffalo Springfield albums and contained some of the brightest American music of the mid-sixties. Charting at #42, it was an average-selling Buffalo Springfield release. Please see the original album listings for details on the recordings.

Retrospective - Side One

#1: "**For What It's Worth,**" the band's only Top 10 hit, was written by Stephen Stills after the Sunset Strip riots of late 1966. It was originally included on the band's first album.

#2: "**Mr. Soul**" was an intense Neil Young song from *Buffalo Springfield Again.*

#3: "**Sit Down, I Think I Love You**" was another Stills song from their debut album.

#4: The Richie Furay song "**Kind Woman**" had first appeared on *Last Time Around.*

#5: This version of Stephen Stills' "**Bluebird**" first appeared on *Buffalo Springfield Again.*

#6: "**On The Way Home**" was written by Young and included on *Last Time Around*, released long after he had left the band.

Retrospective - Side Two

#1: "**Nowadays Clancy Can't Even Sing**" was the Neil Young composition Stephen Stills and Richie Furay worked up before approaching Neil to join their group. It originally appeared on Buffalo Springfield's debut album.

#2: Neil not only wrote all of the segments of "**Broken Arrow,**" he also produced it for *Buffalo Springfield Again.*

#3: Inspired by David Crosby, Stephen Stills wrote "**Rock And Roll Woman**" for the *Buffalo Springfield Again* album.

#4: "**I Am A Child**" was a Young song from *Last Time Around.*

#5: The Stills song "**Go And Say Goodbye**" was one of the first the band recorded.

#6: "**Expecting To Fly**" was another Young song from *Buffalo Springfield Again.*

Buffalo Springfield
Buffalo Springfield (20-21-18-18)

5th LP, released 12/73. A larger compilation than *Retrospective*, this was released to finish their record contract and capitalize on the success of the bands that emerged from Buffalo Springfield, including Crosby, Stills, Nash & Young, Poco and Loggins & Messina. Charting at #104, this excellent compilation was not a commercial success. Although it contained the previously unreleased, full nine minute version of "Bluebird," and some awesome liner notes, there was an inexplicable omission from this compilation: "Baby Don't Scold Me," the Stephen Stills number that had been deleted from the band's debut album to make room for the hit single, "For What It's Worth."

Please see the original album listings for details on the recordings.

Buffalo Springfield - Side One

#1: **"For What It's Worth"** - from *Buffalo Springfield.*

#2: **"Sit Down, I Think I Love You"** - from *Buffalo Springfield.*

#3: **"Nowadays Clancy Can't Even Sing"** - from *Buffalo Springfield.*

#4: **"Go And Say Goodbye"** - from *Buffalo Springfield.*

#5: **"Pay The Price"** - from *Buffalo Springfield.*

#6: **"Burned"** - from *Buffalo Springfield.*

#7: **"Out Of My Mind"** - from *Buffalo Springfield.*

Buffalo Springfield - Side Two

#1: **"Mr. Soul"** - from *Buffalo Springfield Again.*

#2: This previously unreleased version of **"Bluebird"** was the full nine minute track that had been edited for *Buffalo Springfield Again.*

#3: **"Broken Arrow"** - from *Buffalo Springfield Again.*

#4: **"Rock & Roll Woman"** - from *Buffalo Springfield Again.*

Buffalo Springfield - Side Three

#1: **"Expecting To Fly"** - from *Buffalo Springfield Again.*

#2: **"Hung Upside Down"** - from *Buffalo Springfield Again.*

#3: **"A Child's Claim To Fame"** - from *Buffalo Springfield Again.*

#4: **"Kind Woman"** - from *Last Time Around.*

#5: **"On The Way Home"** - from *Last Time Around.*

#6: **"I Am A Child"** - from *Last Time Around.*

Buffalo Springfield - Side Four

#1: **"Pretty Girl Why"** - from *Last Time Around.*

#2: **"Special Care"** - from *Last Time Around.*

#3: **"Uno Mundo"** - from *Last Time Around.*

#4: **"In The Hour Of Not Quite Rain"** - from *Last Time Around.*

#5: **"Four Days Gone"** - from *Last Time Around.*

#6: **"Questions"** - from *Last Time Around.*

Creedence Clearwater Revival

CREEDENCE CLEARWATER REVIVAL: TOM FOGERTY, JOHN FOGERTY, STU COOK, DOUG "COSMO" CLIFFORD

COURTESY OF FANTASY RECORDS & JIM MARSHALL

A classic American success story: after ten years in the bush leagues, Creedence became an overnight success.

Signed to a small San Francisco record label in 1964 as the Golliwogs (a name chosen by the record company), John and Tom Fogerty, Stu Cook and Doug Clifford found little success with seven single releases. In late 1967, after John and Doug fulfilled their military obligations, the quartet got back together and renamed themselves Creedence Clearwater Revival. After months of practice, they worked up a gutsy new sound and cut a demo of Dale Hawkin's "Suzie Q." They amazingly got the tape played on San Francisco's hippest "underground" radio station, and achieved great acceptance. Encouraged, they proceeded to record a complete album, which went gold six months later as CCR was about to become the biggest rock & roll band in America.

Creedence went against the late sixties musical trend of psychedelia, folk-rock and the tendency to record "albums."

Always singles-oriented, CCR consistently produced raw blasts of rock & roll without any pretense. John Fogerty's increasingly insightful lyrics mostly concerned class politics, country life and the joys of playing in a band.

CCR dominated Top 40 radio for two years straight, putting together a string of seven major hits (but no chart toppers) while recording together as a band for only four and a half years. At one point, the band achieved nine Top 10 singles in a row. Amazingly, they also enjoyed critical acclaim.

Creedence Clearwater Revival is still considered to be one of the finest examples of American rock & roll.

Creedence Clearwater Revival Birth Dates:

Doug "Cosmo" Clifford, 4/24/45
Stu Cook, 4/25/45
John Fogerty, 5/28/45
Tom Fogerty, 11/9/41

Creedence Clearwater Revival
Creedence Clearwater Revival
(16-17) *compact disc*

1st LP, released 6/68. For five years, the Fogerty brothers played blues-based rock & roll around the Bay area with their friends, drummer Doug "Cosmo" Clifford and bassist Stuart Cook before being signed to a small San Francisco record label in 1964. As the Golliwogs (a name chosen by the record company), they found little success with seven single releases. In late 1967, after John and Doug completed some military obligations, the quartet got back together, the record company was sold, and the group renamed themselves Creeedence Clearwater Revival. With months of practice, they worked up a new, gutsy sound and cut a demo of Dale Hawkin's "Suzie Q." They amazingly got the tape played to very positive response on San Francisco's hippest "underground" radio station, and were encouraged to record a complete album.

The young quartet's sound was very different from the heavy blues and psychedelia of the late sixties, and CCR's commercial success took everyone by surprise. Averaging 23 years of age, the band recorded this album quickly for around $2,000 in studio costs. Since *Creedence Clearwater Revival* was the first album for the new owners of the Fantasy record label, company president Saul Zaentz was listed as the producer, so as to notify the industry of the change.

Although it never made it into the Top 50, this album was soon certified gold (a half million copies sold) and Creedence Clearwater Revival were on their way to becoming the biggest band in America. Their collective

output is still considered to be among the finest examples of American rock & roll.

** **Special Notes**: Nonsensical names like the Jefferson Airplane, Quicksilver Messenger Service and Creedence Clearwater Revival were the fad in San Francisco bands in the late sixties. Creedence was the name of an old friend, Clearwater came from an anti-pollution commercial, and Revival reflected the band's hopes for their career.

Creedence Clearwater Revival - Side One

#1: **"I Put A Spell On You"** was written in 1956 by American bluesman Screamin' Jay Hawkins. CCR released this, with **"Walk On Water"** as the flipside, as their second single. It peaked at #58 in December 1968.

#2: **"The Working Man"** was a John Fogerty song.

#3: **"Suzie Q,"** written by Dale Hawkins, was released as CCR's first single. The song was split in half (parts 1 and 2) for the single release, which charted at #11 in October 1968. A shorter, rougher demo version had secured CCR's record contract in December 1967.

Creedence Clearwater Revival - Side Two

#1: "**Ninety-Nine And A Half (Won't Do)**" was a Wilson Pickett song co-written by famed guitarist Steve Cropper.

#2: "**Get Down Woman**" was a John Fogerty song.

#3: "**Porterville**" was also credited to John. An earlier version of this song had been released in January 1968 as the flipside of "**Call It Pretending**." A very limited release, the single was initially credited to Creedence Clearwater Revival, then later to the Golliwogs.

#4: John wrote "**Gloomy**."

#5: John and his brother Tom shared writing credits on this a re-recording of their Golliwogs song "**Walk On Water**."

Creedence Clearwater Revival

Bayou Country (17-18) *compact disc*

2nd LP, released 1/69. Released a short six months after their debut effort, this was the first Creedence album to be credited as being produced and arranged by group leader John Fogerty. Demonstrating the full development of the band's signature "swamp rock sound," these songs had a lean, raw sound that ran contrary to the prevailing blues jams and psychedelia of the late sixties. Guitar playing brothers John and Tom Fogerty, bassist Stu Cook and drummer Doug Clifford were all approaching their performance peak during these quick recording sessions. Using only one cover song this time, the band stretched two of their six original songs into extended arrangements with in-studio jams. This was the last time for the next two years that Creedence would record an album all at once.

While CCR's debut album had taken the music world by storm, it was the breakthrough commercial success of their "Proud Mary" single from this album that launched Creedence as the most popular band in America in 1969. By the year's end, they received many awards including Rolling Stone Magazine's *Best American Band Of The Year* and Billboard Magazine's *Top Singles Artist Award.* Charting at #7, *Bayou Country* became CCR's first million-selling Top 10 release.

** **Special Note**: Although the band's sound was being hailed as "swamp rock," none of the members had ever been near a bayou, or even the Mississippi river. Their sound was a byproduct of John Fogerty's love for old rock & roll, blues and country music.

Bayou Country - Side One

#1: **"Born On The Bayou"** was the B-side of **"Proud Mary,"** CCR's first million-selling single.

#2: **"Bootleg"**

#3: **"Graveyard Train"**

Bayou Country - Side Two

#1: **"Good Golly Miss Molly"** was a classic Little Richard song.

#2: **"Penthouse Pauper"**

#3: **"Proud Mary"** hit #2 on the American charts and #8 on the British charts in March 1969, and became CCR's first million-selling single. John Fogerty had written this song on the morning he was discharged from the Army. Within a year of CCR releasing it as a single, 35 different artists had covered the **"Proud Mary."**

#4: **"Keep On Chooglin'"**

Creedence Clearwater Revival

Green River (14-16) *compact disc*

3rd LP, released 8/69. Often a group will run out of material by their third release, but not Creedence. Flushed with the band's initial success and constant gigging, 24-year-old group leader John Fogerty hadn't yet started writing about the Vietnam war or the social problems of the late sixties. Recorded between concerts, this batch of songs was Fogerty's last with a happy, carefree feel to them.

The music scene in the summer of 1969 was intense. The Beatles were about to release *Abbey Road*, the Rolling Stones were entering their second and most creative phase, and super-groups Crosby, Stills & Nash, Clapton's Blind Faith and Led Zeppelin were exploding on the scene. In June, CCR played with Jimi Hendrix at the '69 Pop Festival in Northridge, California and the Denver Pop Festival. The following month, they played with Led Zeppelin at the Atlanta Pop Festival and headlined The Atlantic City Pop Festival. Then, just before this album was released in late August, CCR headlined at the Woodstock Festival.

Green River became CCR's first #1 album (it stayed at the top for four weeks), their second million-seller and contained two huge hit singles. With John handling the production and writing, the band was reaching their "lean, mean and bluesy" finest. John, Stu Cook and Doug Clifford were 24, and Tom Fogerty was 27 years old when they recorded this great album, still considered to be one of the finest examples of real American rock & roll.

Green River - Side One

#1: Released in July 1969 (a month before this album), "**Green River**" reached #2 on the American singles charts, #19 in Britain, and became the band's third million-seller — CCR's third consecutive smash hit. This song was inspired by the Fogerty family's summer vacations at Cody's Camp near Winters, California.

#2: "**Commotion**" contained some great guitar riffs and was used as the B-side of "**Green River.**" On its own, it charted at #30.

#3: "**Tombstone Shadow**"

#4: "**Wrote A Song For Everyone**"

Green River - Side Two

#1: "**Bad Moon Rising**" was released in April 1969 — four months before this album. This track became CCR's first #1 British hit and their second million-selling, #2 charting American single.

#2: "**Lodi**" was used as the B-side of "**Bad Moon Rising,**" and was inspired by the many years in which CCR worked their way up the road to success. (There is a town called Lodi in virtually every state of the union, and each of those towns could have served as the model for this song about lost dreams.)

#3: "**Cross-Tie Walker**"

#4: "**Sinister Purpose**"

#5: "**The Night Time Is The Right Time**" was credited to Cadena and Herman.

Creedence Clearwater Revival
Willy And The Poor Boys
(16-19) *compact disc*

4th LP, released 11/69 - a short three months after *Green River*! By the time they went into the studio to record this, CCR had a #1 charting album, several million-selling singles and was one of the most successful concert bands in America. John Fogerty's new songs began to reflect the social turbulence of the late sixties with more politically conscious lyrics and intense arrangements. As usual, Stu Cook handled the bass, Doug "Cosmo" Clifford the drums, Tom Fogerty rhythm guitar and John Fogerty the writing, production, vocals and guitar.

Charting at #3, *Willy And The Poor Boys* became CCR's third million-selling album in 13 months, and their first British Top 10 release. End-of-the-year accolades included Billboard Magazine's *Top Singles Artists of 1969* and the *1969 Trendsetter Award* and Rolling Stone Magazine's *Best American Band Award.*

** **Special Note**: The title *Willy And The Poor Boys* was taken from a line in the song "Down On The Corner."

Willy And The Poor Boys - Side One

#1: **"Down On The Corner"** hit #3 on the charts in November 1969 (a month before this album was released) and became CCR's fourth million-selling single. It reached #31 in Britain.

#2: **"It Came Out Of The Sky"** contained references to vice-president Spiro Agnew (who later resigned in disgrace) and California Governor Ronald Reagan.

#3: **"Cotton Fields"** was written by American Blues great, Leadbelly.

#4: **"Poor Boy Shuffle"**

#5: **"Feelin' Blue"**

Willy And The Poor Boys - Side Two

#1: Released as the B-side of **"Down On The Corner," "Fortunate Son"** charted at #14 on its own. One of the classic political rock & roll songs of all time, this has since been covered by everybody from Bob Seger to U2.

#2: **"Don't Look Now (It Ain't Me)"** was considered to be one of John Fogerty's best-realized political songs.

#3: **"The Midnight Special"**

#4: **"Side O' The Road"**

#5: **"Effigy"**

Creedence Clearwater Revival

Cosmo's Factory (21-22) *compact disc*

5th LP, released 7/70 - seven months after their last. This is considered by many to be the artistic high point of CCR's four and a half year career. John Fogerty's production and voice, as well as the band's playing, never sounded tighter or better on record. Fogerty's writing had also fully entered a phase where his socially conscious lyrics had a duality of meaning that reached an even bigger audience. In a precedent setting move behind the scenes, CCR became one of the first successful rock bands to handle their own bookings and management.

Drummer Doug "Cosmo" Clifford, bassist Stu Cook and John Fogerty were all 25 years old, and Tom Fogerty was 28 when this great rock & roll album was released. *Cosmo's Factory* sold over three million copies, becoming the band's fourth million-selling and second #1 charting album in America, and their only #1 in England. At year end, CCR was named Billboard Magazine's *Top Album Artist.*

Ironically, *Cosmo's Factory* contains the most cover songs Creedence had recorded since their debut. This music was recorded single by single in the first six months of 1970, during which the band did their first tour of Europe in April and gigged around the U.S. the rest of the time. The heavy touring and recording schedule began to take a toll with increased inter-group friction. Six months after this album was released, Tom Fogerty left the band.

** **Special Note**: The photo on the album's front cover was of the band's rehearsal space — drummer Doug "**Cosmo**" Clifford's "**Factory**."

Cosmo's Factory - Side One

#1: "**Ramble Tamble**"

#2: "**Before You Accuse Me**" was listed as a Bo Diddley tune.

#3: Released in January 1970 (six months before this album), "**Travelin' Band**" hit #2 on the American charts, #8 in Britain, and became CCR's fifth consecutive million-selling single. With this song being heavily inspired by Little Richard, the band was rewarded with a plagiarism lawsuit by the man. The suit was later thrown out.

#4: "**Ooby Dooby**" had been written by bluesman James Moore.

#5: Released in July 1970, "**Lookin' Out My Back Door**" hit #2 on the American charts and became CCR's seventh consecutive million-selling single. Buck Owens, who was mentioned in the lyric, often performed this song in his own shows.

#6: "**Run Through The Jungle**" was used as the flipside of "**Up Around The Bend.**"

Cosmo's Factory - Side Two

#1: "**Up Around The Bend**" was released in April 1970 (three months before this album), hit #3 on the British charts, #4 in America, and became CCR's sixth consecutive million-selling single.

#2: "**My Baby Left Me**" was written by Arthur Crudup (who'd written some of Elvis Presley's early material).

#3: "**Who'll Stop The Rain**," written about the Vietnam war, was considered to be one of Fogerty's finest songs and was used as the flipside to "**Travelin' Band.**" In the mid-eighties, Bruce Springsteen began performing "**Who'll Stop The Rain**" to illustrate the plight of American Vietnam veterans.

#4: Co-written by Barrett Strong and Norman Whitfield, "**I Heard It Through The Grapevine**" had become Gladys Knight & The Pips first million-selling hit, reaching #2 on the charts in December 1967. One year later, Marvin Gaye's rendition stayed at the #1 spot for seven weeks. This version charted at #43 three and a half years after CCR broke up.

#5: "**Long As I Can See The Light**" was used as the flipside of "**Lookin' Out My Back Door.**" This made it into the British Top 20.

Creedence Clearwater Revival
Pendulum (21-22) *compact disc*

6th LP, released 12/70 - five months after their last. In an effort to broaden their horizons, Creedence tried something different on this album. All of this material was recorded in November 1970, just after the *Cosmo's Factory* tour. That marked the first time in almost two years that the band didn't record individual songs between concert dates. Also, on several of these songs, the band used horns, backing vocalists and keyboards for the first time, and they even included a psychedelic arrangement (ironic because the commercial success of CCR's music had helped eliminate that genre). Logically, the two songs that sounded the most like early Creedence music were the tracks that became hits. Also, the pressure of releasing six albums in two and a half years, combined with the band's heavy touring schedule, resulted in much inter-group tension. In January 1971, a month after this Top 5 charting million-selling album was released, Tom Fogerty left the band he had helped form twelve years earlier.

Six months after Tom's departure, CCR hit the road as a trio. They did a U.S. tour in July and August in support of "Sweet Hitchhiker," their second (and final) European swing in September 1971, and a tour of Australia and Japan in February 1972.

** **Special Notes**: Among the many awards Creedence collected at year-end was Billboard Magazine's *Top Album Artists of 1970*, *Top Gold Record Artists of 1970* by the R.I.A.A., the *Top Pop Group* in the U.S. (and seven other countries) by the Billboard International Poll.

Pendulum - Side One

#1: **"Pagan Baby"**

#2: **"Sailor's Lament"**

#3: **"Chameleon"**

#4: **"Have You Ever Seen The Rain?"** was released in January 1971. Charting at #8 in America and #36 in Britain, this became the band's eighth consecutive gold single. In the lyrics, John Fogerty dealt with the imminent break-up of the band.

#5: **"(Wish I Could) Hideaway"**

Pendulum - Side Two

#1: **"Born To Move"**

#2: **"Hey Tonight"** was used as the flipside of **"Have You Ever Seen The Rain?"**

#3: **"It's Just A Thought"**

#4: **"Molina"**

#5: **"Rude Awakening"**

Creedence Clearwater Revival
Mardi Gras (17-13)

7th LP, released 4/72 - a year and a half after their last. Following the failed experiments of their previous *Pendulum* album and the departure of Tom Fogerty from the band he'd founded with his brother John, Creedence tried another radical change. First they took a little time off, during which John began recording what would become his *Blue Ridge Rangers* solo effort. Then after a tour of Australia and Japan in February 1972, the three remaining members shared production credits on this album, with Doug and Stu writing and singing for the first time. That resulted in a million-selling, grab-bag collection of simplistic, country-edged material that charted no higher than #12 — a big disappointment for what had been the most popular band in America. The recording sessions were followed by their final tour of the U.S., which ended in Denver in May of 1972. Six months after *Mardi Gras* was released, almost five years after forming, Creedence Clearwater Revival officially broke up. From that point on, with their music totally out of their control, CCR's career was exploited with far too many compilations and questionable releases.

Mardi Gras - Side One

#1: **"Lookin' For A Reason"** was a John Fogerty song.

#2: **"Take It Like A Friend"** was written by bassist Stu Cook.

#3: **"Need Someone To Hold"** was co-written by Stu Cook and drummer Doug "Cosmo" Clifford.

#4: The Clifford song **"Tearin' Up The Country"** was used as the B-side of **"Someday Never Comes."**

#5: Another Fogerty song, **"Someday Never Comes"** was released as the band's final single in March 1972. It peaked at #25. While Fogerty's lyrics talk about the break-up of a family, it's possible he was refering to CCR.

Mardi Gras - Side Two

#1: **"What Are You Going To Do"** was credited to drummer Doug Clifford.

#2: **"Sail Away"** was written by bassist Stu Cook.

#3: **"Hello Mary Lou"** was the Gene Pitney song that Ricky Nelson had made famous years earlier.

#4: **"Door To Door,"** another Stu Cook number, used as the flipside of **"Sweet Hitchhiker."**

#5: **"Sweet Hitchhiker"** was penned by John Fogerty. Released in July 1971, this charted at #6 in the U.S. and #36 in the U.K. almost a year before this album was released. An indication of the end, this broke CCR's string of ten consecutive million-selling singles.

Creedence Clearwater Revival
Creedence Gold (20-21)

8th LP, released 11/72. This, CCR's first greatest hits compilation, sold over a million and charted at #15. Please refer to the original album listings for details on the recordings.

Creedence Gold - Side One

#1: **"Proud Mary"** - from *Bayou Country.*

#2: **"Down On The Corner"** - from *Willy And The Poor Boys.*

#3: **"Bad Moon Rising"** - from *Green River.*

#4: **"I Heard It Through The Grapevine"** - from *Cosmo's Factory.*

Creedence Gold - Side Two

#1: **"The Midnight Special"** - from *Willy And The Poor Boys.*

#2: **"Have You Ever Seen The Rain?"** - from *Pendulum.*

#3: **"Born On The Bayou"** - from the album of the same name.

#4: **"Suzie Q"** - from *Creedence Clearwater Revival.*

Creedence Clearwater Revival
More Creedence Gold (20-18)

9th LP, released 7/73. The title explains it all — and this never even made it into the Top 60. Please refer to the original album listings for details on the recordings.

More Creedence Gold - Side One

#1: **"Hey Tonight"** - from *Pendulum.*

#2: **"Run Through The Jungle"** - from *Cosmo's Factory.*

#3: **"Fortunate Son"** - from *Willy And The Poor Boys.*

#4: **"Bootleg"** - from *Bayou Country.*

#5: **"Lookin' Out My Back Door"** - from *Cosmo's Factory.*

#6: **"Molina"** - from *Pendulum.*

#7: **"Who'll Stop The Rain"** - from *Cosmo's Factory.*

More Creedence Gold - Side Two

#1: **"Sweet Hitchhiker"** - from *Mardi Gras.*

#2: **"Good Golly Miss Molly"** - from *Bayou Country.*

#3: **"I Put A Spell On You"** - from *Creedence Clearwater Revival.*

#4: **"Don't Look Now (It Ain't Me)"** - from *Willy And The Poor Boys.*

#5: **"Lodi"** - from *Green River.*

#6: **"Porterville"** - from *Creedence Clearwater Revival.*

#7: **"Up Around The Bend"** - from *Cosmo's Factory.*

Creedence Clearwater Revival
Live In Europe (24-24)

10th LP, released 11/73 - against John Fogerty's wishes. This was recorded when the band was performing as a trio on the European leg of their *Pendulum* tour, between September 4th and 28th, 1971. If this had been any good, it wouldn't have sunk like a stone — charting at #143.

Live In Europe - Side One

#1: "Born On The Bayou"

#2: "Green River/Suzie Q"

#3: "It Came Out Of The Sky"

#4: "Travelin' Band"

#5: "Fortunate Son"

#6: "Commotion"

#7: "Lodi"

Live In Europe - Side Two

#1: "Bad Moon Rising"

#2: "Proud Mary"

#3: "Up Around The Bend"

#4: "Hey Tonight"

#5: "Keep On Chooglin'"

Creedence Clearwater Revival
Chronicle (The 20 Greatest Hits)
(18-13-15-24) *compact disc*

11th LP, released 2/76. Although not complete, this was considered to be CCR's best greatest hits compilation. It barely charted in the Top 100 but sold over a million copies. Please refer to the original album listings for details on the recordings.

Chronicle - Side One

#1: **"Suzie Q"** - the single edit known as **(part 1)**.

#2: **"I Put A Spell On You"** - from their first album.

#3: **"Proud Mary"** - from *Bayou Country*.

#4: **"Bad Moon Rising"** - from *Green River*.

#5: **"Lodi"** - from *Green River*.

Chronicle - Side Two

#1: **"Green River"** - from *Green River*.

#2: **"Commotion"** - from *Green River*.

#3: **"Down On The Corner"** - from *Willy And The Poor Boys*.

#4: **"Fortunate Son"** - from *Willy And The Poor Boys*.

#5: **"Travelin' Band"** - from *Cosmo's Factory*.

Chronicle - Side Three

#1: **"Who'll Stop The Rain?"** - from *Cosmo's Factory.*

#2: **"Up Around The Bend"** - from *Cosmo's Factory.*

#3: **"Run Through The Jungle"** - from *Cosmo's Factory.*

#4: **"Lookin' Out My Back Door"** - from *Cosmo's Factory.*

#5: **"Long As I Can See The Light"** - from *Cosmo's Factory.*

Chronicle - Side Four

#1: **"I Heard It Through The Grapevine"** - from *Cosmo's Factory.* Released as a single in conjunction with this greatest hits collection, it charted at #43.

#2: **"Have You Ever Seen The Rain?"** - from *Pendulum.*

#3: **"Hey Tonight"** - from *Pendulum.*

#4: **"Sweet Hitchhiker"** - from *Mardi Gras.*

#5: **"Someday Never Comes"** - from *Mardi Gras.*

Creedence Clearwater Revival

The Concert (26-24) *compact disc*

12th LP, released 12/80. Originally entitled *The Royal Albert Hall Concert*, shortly after this album was released, someone discovered this concert wasn't recorded in England. The recording actually took place at the beginning of CCR's *Willy And The Poor Boys* tour in early January 1970 in Oakland, California (the same tour that ended five months later at London's Royal Albert Hall). Among the songs CCR performed for this show was one number, "Don't Look Now (It Ain't Me)," that wouldn't be released to the public until the *Cosmo's Factory* album came out six months later.

No matter where the concert was recorded, this album featured John Fogerty, Stu Cook and Doug Clifford, all 24 years old, and 27-year-old Tom Fogerty at their collective best. *The Concert* charted at #62 a decade after it was recorded.

The Concert - Side One

#1: **"Born On The Bayou"**

#2: **"Green River"**

#3: **"Tombstone Shadow"**

#4: John Fogerty had just written **"Don't Look Now (It Ain't Me),"** and the band had not yet recorded it, when it was performed here.

#5: **"Travelin' Band"**

#6: **"Who'll Stop The Rain"**

#7: **"Bad Moon Rising"**

#8: **"Proud Mary"**

The Concert - Side Two

#1: **"Fortunate Son"**

#2: **"Commotion"**

#3: **"The Midnight Special"**

#4: **"Night Time Is The Right Time"**

#5: **"Down On The Corner"**

#6: **"Keep On Chooglin'"**

Creedence Clearwater Revival
Creedence Country (21-20)

13th LP, released 1981. The fact that this never even made it into the Top 200 tells the story. Country star Hoyt Axton wrote the liner notes and the record company misspelled one of CCR's song titles, but there still was not reason enough to buy the album. Please refer to the original album listings for details on the recordings.

Creedence Country - Side One

#1: **"Lookin' For A Reason"** - from *Mardi Gras.*

#2: **"Don't Look Now (It Ain't Me)"** - from *Willy And The Poor Boys.*

#3: **"Lodi"** - from *Green River.*

#4: **"My Baby Left Me"** - from *Cosmo's Factory.*

#5: **"Hello Mary Lou"** - from *Mardi Gras.*

#6: **"Ramble Tamble"** - from *Cosmo's Factory.*

Creedence Country - Side Two

#1: **"Cotton Fields"** - from *Willy And The Poor Boys.*

#2: **"Before You Accuse Me"** - from *Cosmo's Factory.*

#3: **"Wrote A Song For Everyone"** - from *Green River.*

#4: **"Ooby Dooby"** - from *Cosmo's Factory.*

#5: **"Cross-Tie Walker"** - from *Green River.*

#6: **"Lookin' Out My Back Door"** - from *Cosmo's Factory.*

Creedence Clearwater Revival
Chooglin' (19-21) *compact disc*

14th LP, released 8/82. A re-release of a few of CCR's top tracks, this was digitally remastered for a cleaner sound. Shortly after this was released, all of CCR's albums were released on compact discs. Please refer to the original album listings for details on the recordings.

Chooglin' - Side One

#1: **"I Heard It Through The Grapevine"**- from *Cosmo's Factory.*

#2: **"Keep On Chooglin'"** - from *Bayou Country.*

Chooglin' - Side Two

#1: **"Suzie Q"** - from their first album.

#2: **"Pagan Baby"** - from *Pendulum.*

#3: **"Born On The Bayou"** - from *Bayou Country.*

Creedence Clearwater Revival
Chronicle, Volume Two
(20-16-21-18) *compact disc*

15th LP, released 1986. Released ten years after the first *Chronicles* compilation, and fourteen years after the band broke up, this the first CCR compilation to feature legitimate documentation and a chronological presentation. Please refer to the original album listings for details on the recordings.

** **Special Note**: There have been other re-packagings of Creedence Clearwater Revival material in other countries, but each has been redundant and unworthy of your time. For that reason, no other titles have been included in this *UNCLE JOE'S RECORD GUIDE*. Exploitation of a rock & roll band's material has always been the benchmark of a certain level of management (see Eric Clapton, Jimi Hendrix and Aerosmith for other references to this problem) — a most unfortunate but predictable development.

Chronicle, Volume Two - Side One

#1: **"Walk On Water"** - from their first album.

#2: **"Suzie Q"** - the single edit known as **(part 2)**.

#3: **"Born On The Bayou"** - from *Bayou Country*.

#4: **"Good Golly Miss Molly"** - from *Bayou Country*.

#5: **"Tombstone Shadow"** - from *Green River*.

Chronicle, Volume Two - Side Two

#1: **"Wrote A Song For Everyone"** - from *Green River.*

#2: **"The Night Time Is The Right Time"** - from *Green River.*

#3: **"Cotton Fields"** - from *Willy And The Poor Boys.*

#4: **"It Came Out Of The Sky"** - from *Willy And The Poor Boys.*

#5: **"Don't Look Now (It Ain't Me)"** - from *Willy And The Poor Boys.*

Chronicle, Volume Two - Side Three

#1: **"The Midnight Special"** - from *Willy And The Poor Boys.*

#2: **"Before You Accuse Me"** - from *Cosmo's Factory.*

#3: **"My Baby Left Me"** - from *Cosmo's Factory.*

#4: **"Pagan Baby"** - from *Pendulum.*

#5: **"Wish I Could Hide Away"** - from *Pendulum.*

Chronicle, Volume Two - Side Four

#1: **"It's Just A Thought"** - from *Pendulum.*

#2: **"Molina"** - from *Pendulum.*

#3: **"Born To Move"** - from *Pendulum.*

#4: **"Lookin' For A Reason"** - from *Mardi Gras.*

#5: **"Hello Mary Lou"** - from *Mardi Gras.*

Crosby, Stills, Nash & Young

David Crosby,
Stephen Stills,
Graham Nash

COURTESY OF
HENRY DILTZ

Stephen Stills
David Crosby
Graham Nash

COURTESY OF
HENRY DILTZ

(top)
David Crosby
Stephen Stills
Graham Nash
Dallas Taylor
(bottom)
Neil Young
Greg Reeves

COURTESY OF
HENRY DILTZ

Crosby, Stills, Nash & Young was the first American supergroup of the seventies — successfully established by four well-known, accomplished rock & roll artists. The band was structured in such a way as to give each individual member the freedom to pursue solo projects without jeopardizing the group. The magic of their harmonies, melodies and instrumentation touched millions, and their beautiful songs became permanently imbedded in the memories of a generation. They sold millions of albums and inspired musicians throughout the seventies.

CSN&Y started with a sophisticated continuation of the musical direction of the Buffalo Springfield, Byrds and Hollies — three and four-part vocal harmonies, acoustic guitars played under searing electric solos and intense lyrical treatments. By the time their third album, the live *4-Way Street*, was released, Crosby, Stills, Nash & Young had splintered to do solo projects. The four principle members worked together in various combinations over the next 17

years. Although they re-united once for a huge tour in 1974, their volatile personalities kept them from recording together as a quartet until 1988.

While each member of Crosby, Stills, Nash & Young produced magic moments working in various combinations or as solo artists, the special magic of the four singing and playing together has never been duplicated in the history of rock & roll.

CSN&Y Birth Dates:

David Crosby, 8/14/41
Graham Nash, 2/2/42
Stephen Stills, 1/3/45
Neil Young, 11/12/45

Crosby, Stills & Nash

Crosby, Stills & Nash (21-21) *compact disc*

1st LP, released 6/69. Stephen Stills and David Crosby had been close friends since David's group the Byrds had helped Stephen's band Buffalo Springfield get started. As Buffalo Springfield was breaking up in early 1968, the 23-year-old Stills started writing songs with Crosby, who was 26. In June, the 26-year-old Graham Nash was planning on leaving the Hollies when he first met and sang with the other two in Los Angeles. (Graham and David remember that first performance being at Joni Mitchell's Laurel Canyon home; Stills swears at was in the kitchen at Mama Cass Elliot's house.) Encouraged by producer Paul Rothchild (who'd been working with the Doors and Janis Joplin), the trio recorded a two-song demo in New York on a single day in August 1968. The next morning, Graham returned to England. Soon, Crosby and Stills joined Nash in London to write more songs and extract him from the Hollies. Those songwriting sessions and the musicians' interpersonal relationships progressed extremely well. Within six months of recording their demo, Nash officially joined forces with Crosby and Stills, and the three signed a lucrative record contract.

The trio rehearsed in a house owned by their friend John Sebastian (of the Lovin' Spoonful) in Sag Harbor, Long Island during January 1969. They started recording the following month. Stills played all of the instruments on this album except drums — which were handled by Dallas Taylor (of the Clear Light band). The engineering was done by Bill Halverson (who'd also worked with the Rolling Stones) and all three principals shared the production job.

Partway through the sessions, the group finally decided to call themselves Crosby, Stills & Nash — to emphasize that they were three individuals.

The trio realized that they needed additional musicians to tour, so just before this album was released, they approached Stills' old Buffalo Springfield partners, guitarist Neil Young and bassist Bruce Palmer. Palmer was soon replaced by session man Greg Reeves (who'd worked with the Temptations), and Young agreed to become a full partner.

Crosby, Stills, Nash & Young's first gig was at the Chicago Auditorium with Joni Mitchell opening. Their second public performance was in front of 500,000 hippies at the Woodstock Festival a month after this album was released. By the release of their second album seven months later, CSN&Y had become the biggest, most influential and successful American group of the early seventies.

This debut album was on every radio station turntable throughout the summer and fall of 1969 and earned Crosby, Stills & Nash the *Best New Artist* Grammy Award for that year. It charted at #6 and sold over two million copies by October, when CSN&Y went into the studio to record their follow-up, *Deja Vu*. This effort has aged very well, and the clarity of the compact disc enhances the sterling instrumental work by Stills and the intricate vocal work by David, Graham and Stephen.

Crosby, Stills & Nash - Side One

#1: "**Suite: Judy Blue Eyes**" was written by Stephen Stills for his girlfriend, singer Judy Collins. An edited version of this song reached #21 on the singles charts in October 1969.

#2: Graham Nash wrote "**Marrakesh Express**" while in Morocco. His band, the Hollies attempted to record it, but failed miserably. CSN recorded "**Marrakesh Express**" before the rest of the album. The drumming was supplied by Jim Gordon (who then went to work with Eric Clapton in Derek & The Dominos). As CSN's first single release, "**Marrakesh Express**" hit #28 on the American charts in July and #17 in the U.K. in September. Because it gave the group a good laugh, David Crosby's gibberish was left at the beginning of this album track.

#3: Crosby's girlfriend, Christine Hinton, provided the inspiration for "**Guinnevere.**" This was one of the songs on CSN's first demo.

#4: "**You Don't Have To Cry**" was another Stills composition inspired by Judy Collins. The trio also recorded this for their first demo. Graham said he knew he had to work with Crosby and Stills when they first sang him their early rendition of this song. Graham and David remember that first performance being at Joni Mitchell's Laurel Canyon home; Stills swears at was in the kitchen at Mama Cass Elliot's house.

#5: Cass Elliot (of The Mamas & Papas) provided some backing vocals on "**Pre-Road Downs**," a Graham Nash tune. Stills recorded the backwards-guitar part in the early morning hours when everyone else had gone out for a burger.

Crosby, Stills & Nash - Side Two

#1: "**Wooden Ships**" was co-written by Paul Kantner (of the Jefferson Airplane), David Crosby and Stephen Stills a month before forming CSN. Although contractual problems prevented Kantner from receiving a writing credit or royalties for this, the Airplane later recorded their own version.

#2: "**Lady Of The Island**," a Graham Nash song, was recorded on the first take. Graham's previous band, the Hollies, had refused to record this.

#3: "**Helplessly Hoping**," a Stills song, was one of the five tracks the trio recorded for their first demo.

#4: Crosby wrote "**Long Time Gone**" the night Bobby Kennedy was assassinated in Los Angeles (June 6, 1968). This was another track included on the group's first demo.

#5: "**49 Bye-Byes**" was a compilation of two Stephen Stills songs, "**49 Reasons**" and "**Bye Bye Baby**." This was also part of the first demo that secured their record deal.

Crosby, Stills, Nash & Young
Deja Vu (20-17) *compact disc*

2nd LP, released 3/70. Even before Crosby, Stills and Nash finished their first album, they realized the need for other musicians if they were going to tour. After the debut album was released, the trio approached Neil Young, who'd worked with Stills in the Los Angeles band Buffalo Springfield. The 23-year-old Young had already released two successful solo albums, and, with his well known songwriting and guitar playing ability, he came into CSN as a full partner in July 1969. Neil's creative fire immediately spurred the others into high gear. A month later, again working with drummer Dallas Taylor and with the additional help of bassist Greg Reeves, CSN&Y played their second gig in front of a half million people at the Woodstock Festival — what a way to begin! From there, Crosby, Stills, Nash & Young became the hottest American group of the early seventies.

Although Crosby, Nash, Stills and drummer Dallas Taylor recorded the first CSN album working together as a unit in the studio, only two songs on this second album were recorded with everybody together at once. Even before rehearsals for *Deja Vu* began, intense inter-group tensions had erupted during a series of gigs at the Fillmore East in September 1969. That same month saw the 24-year-old Stills and 26-year-old Nash breaking up with their girlfriends (singers Judy Collins and Joni Mitchell, respectively). Even more traumatic was the death of Crosby's girlfriend, Christine Hinton, in a car accident just as the group was entering the studio in late September. Instead of the happy, spirited sessions that marked their first

work together, the mood of these recording sessions was much more somber. Recorded in Los Angeles and San Francisco in October and November 1969, *Deja Vu* supposedly took over 800 hours to complete. CSN&Y's first #1 charting, multi-million-selling album (over two million copies before even being released!), *Deja Vu* was also the only Crosby, Stills, Nash & Young studio album for the next 19 years.

Just after *Deja Vu* was finished, CSN&Y, backed with drummer Dallas Taylor and bassist Greg Reeves, did the intense *Carry On* tour in November and December 1969. That tour saw CSN&Y supplying their own PA system (one of the first rock bands to do so) and hitting too many cities in too short of time. In the first part of 1970, the group went their different ways to record solo albums or just relax. When *Deja Vu* was released to such great success, another tour was booked, but just before that was to begin in May, bassist Reeves was replaced by Calvin "Fuzzy" Samuels (who'd been working on Stills' first solo album). Right after the first gig, drummer Taylor was replaced by John Barbata (who'd worked with the Turtles and Jimi Hendrix). During the next three months on the road, Crosby, Stills, Nash & Young's individual stylistic differences were further amplified. When the *Deja Vu* tour ended, the members immediately went on to previously arranged solo projects, with Young's third solo album, *After The Gold Rush*, becoming the first big success.

Crosby, Stills, Nash & Young reunited for an excellent, very successful and massive stadium tour in 1974 (the first rock & roll tour of such huge proportions). They also recorded another album in 1988, but *Deja Vu* is still considered to mark their creative high point.

Deja Vu - Side One

#1: "**Carry On**" was a Stephen Stills song that included an updated arrangement of his Buffalo Springfield number, "**Questions.**"

#2: The Graham Nash song "**Teach Your Children**" evolved while he, Crosby and Stills were holed up in a Long Island home in January 1969 writing material for their first album. This track reached #16 on the U.S. singles charts in June 1970, its upward progress stopped by the release of the more timely "**Ohio.**" Jerry Garcia (of the Grateful Dead) supplied the steel guitar part. Nash later said that the tune started out as a funky English folk song, but Stills gave it a new life.

#3: David Crosby wrote and sang "**Almost Cut My Hair**" while he, Nash and Stills were rehearsing in their Long Island retreat in January 1969. This was one of the two songs on *Deja Vu* that CSN&Y recorded as a group performing together at the same time in the studio.

#4: Neil Young had written "**Helpless**" before joining CSN. This track was recorded at 4AM in a San Francisco studio, after he'd worn the other three vocalists down to the energy level he wanted.

#5: "**Woodstock**" was written by Joni Mitchell, who was going with Nash at the time. Ironically, Joni didn't attend the Festival. Reaching #11 in April 1970, this was the group's highest charting single for the next seven years. This was one of two *Deja Vu* tracks recorded while the whole group was present in the studio.

Deja Vu - Side Two

#1: David Crosby had written "**Deja Vu**" years earlier, just before he left the Byrds.

#2: Graham Nash wrote "**Our House**" about the Laurel Canyon home he shared with Joni Mitchell. This peaked at #14 on the singles charts in October 1970.

#3: The Stephen Stills song "**4+20**" was recorded on the first take.

#4: "**Country Girl**" was Neil Young's medley of songs, similar to work he'd done on *Buffalo Springfield Now*. After recording the basic tracks with the group, Neil took the tapes and finished the song on his own.

a. "**Whiskey Boot Hill**"
b. "**Down, Down, Down**"
c. "**Country Girl (I Think You're Pretty)**"

#5: "**Everybody I Love You,**" a Stills/Young composition, demonstrated the electricity the two guitarists generated with each other.

Crosby, Stills, Nash & Young
4-Way Street (23-21-23-21)

3rd LP, released 3/71. When Crosby, Stills Nash & Young first joined forces, the basic premise of the group was to make music together and still be free to pursue solo projects. Their resulting vocal and instrumental interplay was totally refreshing and second to none. Another of the group's strong points was the manner in which their political songs spoke what young Americans were thinking in the turbulent late sixties and early seventies— a much more difficult task than covering human emotions in love songs. But, although no official announcement had been made, by the time this live album was released, Crosby, Stills, Nash & Young were history — torn apart by the same four strong creative drives that had been responsible for the group's success. Even though each group member later said they disliked *4-Way Street*, this was an accurate accounting of CSN&Y's live set, since it was recorded with no overdubs. Assembled by Graham Nash and Stephen Stills, *4-Way Street* was a large commercial success. It sold over a million copies before being shipped, and charted at #1 in America and #5 in Britain.

The first two sides were taken from the acoustic portion of the group's set, while the final two sides represented CSN&Y's electric music. The recording took place between June 2nd and July 5th, 1970 at the Auditorium in Chicago, the Fillmore East in New York and the Forum in Los Angeles. The band's line-up at that time also included drummer John Barbata (who would later join the Jefferson Starship) and bassist Calvin Samuels (who'd worked on Still's first solo album).

Although Crosby, Stills, Nash & Young re-grouped for the world's first giant stadium tour in 1974, it was 1988 before all four personally got along well enough to enter a recording studio at the same time. Thus, *4-Way Street* could be seen as a recap of the most memorable output of the most successful and influential American group of the early seventies.

4-Way Street - Side One

The first two sides of this album were taken from the acoustic portion of CSN&Y's set.

#1: The album opened with a very brief snippet of the Stephen Stills song "**Suite: Judy Blue Eyes.**"

#2: "**On The Way Home**" was a Neil Young song.

#3: "**Teach Your Children**" was a Graham Nash composition.

#4: "**Triad**" was the David Crosby number that had supposedly sparked his departure from the Byrds.

#5: "**The Lee Shore**" was a previously unreleased Crosby song.

#6: Nash wrote "**Chicago**" about the 1968 anti-Vietnam war riots. This performance was recorded in Chicago about two years after those riots shocked the country. Graham later released a studio version of the song on his solo album *Songs For Beginners*.

4-Way Street - Side Two

#1: "**Right Between The Eyes**" was a previously unreleased Graham Nash song.

#2: "**Cowgirl In The Sand**" was a Neil Young number from his third solo album, *After The Gold Rush*, still unreleased at the time of these concerts.

#3: "**Don't Let It Bring You Down**," another Young tune, was preceded by one of Neil's typically humorous introductions.

#4: "**49 Bye-Byes/America's Children**" combined two Stephen Stills songs, the latter — with its dissertation on Chicago's Mayor Daly — previously unreleased.

#5: Stills had recorded "**Love The One You're With**" for his first solo album, which was still unreleased at the time of this tour.

4-Way Street - Side Three

The final two sides of this album represented CSN&Y's electric music.

#1: "**Pre-Road Downs**" was a Graham Nash song.

#2: "**Long Time Gone**" was a David Crosby number.

#3: "**Southern Man**" was another track from Neil Young's third solo album, which was still unreleased at the time of these concerts. This track featured the best guitar interplay Stills and Young had recorded to that date.

4-Way Street - Side Four

#1: "**Ohio**" was a Neil Young song written and recorded by CSN&Y immediately after the Kent State Massacre on May 4, 1970.

#2: Stephen Stills wrote "**Carry On.**" While the vocals on this version of the song occasionally went out of tune, the highly charged instrumental work carried the performance.

#3: "**Find The Cost Of Freedom**" was a song Stills had written for the movie *Easy Rider*.

Crosby, Stills, Nash & Young

So Far (21-23) *compact disc*

4th LP, released 8/74. This greatest hits compilation, assembled by Graham Nash, became the group's third consecutive #1 charting, million-selling album. In addition to tracks from their first two albums, this featured the only album release of the studio version of Neil Young's "Ohio" and Stephen Stills' "Find The Cost Of Freedom." Those songs were written, recorded and released immediately after the May 4, 1970 Kent State Massacre where Ohio State National Guardsmen shot and killed four students protesting the Vietnam War. Please see the original album listings for details on the recordings.

** **Special Note**: The group's longtime friend Joni Mitchell supplied the cover art for this album.

So Far - Side One

#1: "**Deja Vu**" - from the album of the same name.

#2: "**Helplessly Hoping**" - from *Crosby, Stills & Nash.*

#3: "**Wooden Ships**" - from *Crosby, Stills & Nash.*

#4: "**Teach Your Children**" - from *Deja Vu.*

#5: The Neil Young song "**Ohio**" was written and recorded immediately after the Kent State Massacre on May 4, 1970 where the Ohio National Guard killed four students. Although a live version of this song appeared on *4-Way Street*, this original studio version had never been included on an album. It reached #14 on the singles charts in July 1970, bumping off "**Teach Your Children**," released just three weeks earlier. Recorded with drummer John Barbata and bassist Calvin "Fuzzy" Samuels, this track was far and away CSN&Y's hardest rock & roll number ever.

#6: This studio version of "**Find The Cost Of Freedom**" was recorded just minutes after "**Ohio**," and had previously appeared only as its B-side. After the band finished "**Ohio**," Bill Halverson, their engineer, set-up a microphone and they recorded the basic tracks for this song. Then all four principles ran through their harmonies one more time. Unknown to them, Halverson was recording that rehearsal. By doubling the voices, the song was finished. A live version of "**Find The Cost Of Freedom**" had previously appeared on the *4-Way Street* album.

So Far - Side Two

#1: **"Woodstock"** - from *Deja Vu.*

#2: **"Our House"** - from *Deja Vu.*

#3: **"Helpless"** - from *Deja Vu.*

#4: **"Guinnevere"** - from *Crosby, Stills & Nash.*

#5: **"Suite: Judy Blue Eyes"** - from *Crosby, Stills & Nash.*

Crosby, Stills & Nash

CSN (22-23) *compact disc*

5th LP, released 6/77 - eight years after their last. In 1974, Crosby, Stills, Nash & Young re-grouped for a world tour, the first massive stadium tour in the history of rock & roll. After that tour, the quartet tried to record a follow-up album, but their usual inter-group squabbles caused the project to collapse. Over the next year and a half, all four musicians made several solo and duo albums before Crosby, Stills & Nash (averaging 33 years of age and operating for the first time in several years without Young) finally reunited in a studio in December 1976. Instead of the usual fights and hassles, this excellent album resulted.

CSN was co-produced by the trio and brothers Ron and Howard Albert (who later worked with the Allman Brothers Band and John Cougar Mellencamp). The backing musicians included drummers Russ Kunkel (a famous session man) and Joe Walsh's longtime collaborator, Joe Vitale (pron. vie-TAL-ee); bassists Jimmy Haslip, Tim Drummond, Gerald Johnson and George Perry (who'd also worked with CSN&Y); and keyboardists Mike Finnegan (who'd worked with Hendrix) and Craig Doerge (pron. DUR-ghee) (who'd worked with Jackson Browne).

Selling over a million copies, *CSN* charted at #2 and was followed by a very successful short tour. Crosby, Stills & Nash tried recording again after the tour, but the magic was missing and the trio's fragile relationship didn't jell again for four more years.

CSN - Side One

#1: "**Shadow Captain**" was co-written by David Crosby and keyboardist Craig Doerge. The lyrics came to Crosby in the middle of the night on his boat.

#2: The Stephen Stills song "**See The Changes**" was one of the first recorded for this album.

#3: "**Carried Away**" was a Graham Nash composition.

#4: Stills' personal observations added spice to his song "**Fair Game.**" As a single, this reached #43 on the charts.

#5: "**Anything At All**" was a self-examining Crosby song.

#6: "**Cathedral**" was Nash's true account of a trip he made through England's Winchester Cathedral.

CSN - Side Two

#1: "**Dark Star**" was a Stephen Stills song.

#2: Graham Nash wrote the very memorable "**Just A Song Before I Go**" while vacationing in Hawaii. This track reached #7 on the American charts in August 1977 and became CSN's first million-selling single.

#3: "**Run From Tears**" was another Stills tune.

#4: "**Cold Rain**" was a Nash composition inspired by a trip back to his native England in the middle of February.

#5: David Crosby wrote "**In My Dreams**" based on his relationship with Stills and Nash.

#6: Stills wrote "**I Give You Give Blind**" about his ex-wife, Veronique Sanson.

Crosby, Stills & Nash
Replay (21-18)

6th LP, released 12/80. Compiled of various tracks from group and solo albums, this was released to satisfy CSN's record contract demands while Crosby was supposedly straightening out his life. The group's first album to miss the Top 10 (it peaked at #122), *Replay* barely spent a month on the charts. Please see the original album listings for details on the recordings.

Replay - Side One

#1: This was "**Carry On**" from the *Deja Vu* album, without the closing section adapted from Stills' Buffalo Springfield song "**Questions.**" Ten years after the fact, Stephen replaced that closing section with new guitar and drum tracks.

#2: "**Marrakesh Express**" - from *Crosby, Stills & Nash.*

#3: "**Just A Song Before I Go**" - from *CSN.*

#4: "**First Things First**" - from the 1975 *Stills* album.

#5: "**Shadow Captain**" - from *CSN.*

#6: "**To The Last Whale**" - from the Crosby/Nash album *Wind On The Water.*

Replay - Side Two

#1: "**Love The One You're With**" - from Stephen Stills first solo album.

#2: "**Pre-Road Downs**" - from *Crosby, Stills & Nash.*

#3: "**Change Partners**" - from *Stephen Stills II.*

#4: This version of "**I Give You Give Blind**" from the *CSN* album was remixed without the strings.

#5: "**Cathedral**" - from *CSN.*

Crosby, Stills & Nash

Daylight Again (20-20) *compact disc*

7th LP, released 7/82 - five years after their last studio album. Graham Nash and Stephen Stills started recording this in October 1980. In the next several months, they used drummers Jeff Porcaro (of Toto), Russ Kunkel (a very famous sessionman) and Joe Vitale (who'd worked with both CSN and Joe Walsh); bassists George 'Chocolate' Perry (who'd worked with CSN and John Cougar Mellencamp), Leland Sklar and Bob Glaub (both famous sessionmen); keyboardists Craig Doerge (pron. DUR-ghee) (who'd also worked with Jackson Browne), Richard T. Bear and Mike Finnegan (who'd also worked with Hendrix); and guitarists Michael Stergis, Dean Parks and Jay Ferguson. When Stills and Nash wanted a third voice for their exquisite harmonies, they brought in their old friends Timothy B. Schmit (of the Eagles) and Art Garfunkel.

With the album virtually complete in December 1981, Crosby finally joined the others. Over a year after the project was started, David brought along a couple of new songs and a severe drug problem. In the next seven months before this album was released, David was arrested twice on gun and drug charges, but he was free on bail long enough to join CSN's very successful *Daylight Again* tours during the summer and fall of 1982. Charting at #8, this self-produced album became CSN's last Top 10, million-selling release for the next seven years.

Daylight Again - Side One

#1: **"Turn Your Back On Love,"** credited to Stephen Stills, Graham Nash and guitarist Michael Stergis, was one of the first songs completed for this album. Timothy B. Schmit (of the Eagles) and Mike Finnegan supplied the additional backing vocals.

#2: **"Wasted On The Way"** was a million-selling Nash song that peaked at #9 on the charts in July 1982. Graham later said he used CSN as his inspiration for the song. Timothy B. Schmit did the additional backing vocals.

#3: Stills based his beautiful **"Southern Cross"** on "Seven League Boots," by Richard and Michael Curtis. Stills re-wrote the lyrics, added a new chorus and bridge, and gave the Curtis brothers a co-writing credit. **"Southern Cross"** charted at #18 in October 1982. Timothy B. Schmit and Michael Finnegan supplied the additional backing vocals.

#4: The Graham Nash song **"Into The Darkness"** was a last minute substitution for the Stills song **"Feel Your Love,"** which ran into publishing problems. (After **"Feel Your Love"** was finished, Art Garfunkel observed the middle section sounded like a Rose Royce song. Even after Graham rewrote that section, Royce's publishers wouldn't clear the song, so it was never released.) Timothy B. Schmit, Michael Stergis and Mike Finnegan did the additional backing vocals on **"Into The Darkness."**

#5: **"Delta"** was the only David Crosby song strong enough to make this album. It was included as Crosby had first recorded it and was dedicated to his friend Don Lewis.

Daylight Again - Side Two

#1: "**Since I Met You**" was co-written by Stephen Stills and guitarist Michael Stergis after David Crosby had rejoined his old partners. The group recorded this in one day, and Mike Finnegan did the additional backing vocals.

#2: Stills co-wrote "**Too Much Love To Hide**" with his manager, Gerry Tolman. The third single released from this album, it peaked at #69 in February 1983. Mike Finnegan did the additional backing vocals.

#3: Graham Nash penned "**Song For Susan**" for his wife. Timothy B. Schmit (of the Eagles) did some additional backing vocals and supplied the bass. Crosby's harmony track on this song was the first thing he'd recorded with his old partners in over five years.

#4: "**You Are Alive**" was a Stills/Stergis song written as an anniversary present for Nash and his wife Susan. Stills had recorded earlier renditions of this number and "**Southern Cross**" for a proposed solo album in 1979. Timothy B. Schmit and Mike Finnegan did the additional backing vocals on this version.

#5: "**Might As Well Have A Good Time**" was co-written by keyboardist Craig Doerge and his wife, Judy Henske. Doerge and Mike Finnegan supplied all the instrumental backing, and Crosby, Stills and Nash recorded several new vocal tracks after Crosby rejoined the group.

#6: "**Daylight Again**" was a combination of Stills songs that featured Art Garfunkel's distinctive backing vocals.

a. "**Daylight Again**" was a song that Stills had been improvising on for over seven years.
b. "**Find The Cost Of Freedom**" had originally been written for the movie *Easy Rider*.

Crosby, Stills & Nash
Allies (21-20) *compact disc*

8th LP, released 6/83. This album, released to ease record company pressures, was composed of six live tracks recorded at the Universal Amphitheatre in Los Angeles during CSN's 1982 *Daylight Again* tour, a couple of live cuts from the 1977 *CSN* tour and a couple of new Stills/Nash compositions. CSN's backing band for the 1982 tour included several of their old friends: drummer Joe Vitale (pron. vie-TAL-ee), bassist George 'Chocolate' Perry, guitarist Michael Stergis, and keyboardists Mike Finnegan and James Newton-Howard (who'd worked with Elton John). Vitale, Perry and keyboardist Craig Doerge (pron. DUR-ghee) made up the 1977 band. The backing tracks for the two 1983 songs were recorded in one day by Stills, Doerge, Newton-Howard, guitar whiz Danny Kortchmar and drummer Jeff Porcaro (of Toto). Nash hadn't expected those two numbers to be included on this album, but later said he thought they turned out well. Nash and Stills shared the production credits for the newer live material with engineer Stanley Johnston. Ron and Howard Albert (who'd worked with John Cougar Mellencamp) produced the two 1977 tracks.

With minimal American reaction to this release (it charted at #43), CSN did a short European tour. Upon their return, Crosby was sentenced to five years in a Texas prison on previous drug and gun charges. It would be four more years before the trio appeared on stage together again.

Allies - Side One

#1: **"War Games"** was a new Stephen Stills song, recorded live in Los Angeles in early 1983. Originally intended for the movie of the same name, this charted at #45 in July of that year.

#2: The new song **"Raise A Voice"** was co-written by Nash and Stills, and recorded live in L.A. in 1983.

#3: **"Turn Your Back On Love,"** co-written by Nash, Stills and guitarist Michael Stergis, had first appeared on *Daylight Again*. This version was recorded live at the Universal Amphitheatre in Los Angeles in 1982.

#4: The Graham Nash number **"Barrel Of Pain"** was also recorded live at the Universal Amphitheatre in 1982.

#5: **"Shadow Captain"** was co-written by David Crosby and keyboardist Craig Doerge. This track was recorded during a CSN concert in Houston in 1977.

Allies - Side Two

Except where noted, these songs were recorded live at the Universal Amphitheatre in Los Angeles during the 1982 *Daylight Again* tour.

#1: **"Dark Star"** was a Stephen Stills number from *Daylight Again*.

#2: The Beatles' **"Blackbird"** had been a part of CSN's repertoire since their earliest days together — they'd even considered including it on their first album!

#3: **"He Played Real Good For Free"** was an adaptation of the Joni Mitchell song "For Free" recorded during a CSN concert in Houston in 1977.

#4: **"Wasted On The Way"** was the Graham Nash-penned hit.

#5: **"For What It's Worth"** was Stephen Stills' first hit, originally done by his band Buffalo Springfield.

CROSBY, STILLS & NASH - 1977
Stephen Stills, David Crosby, Graham Nash
COURTESY OF HENRY DILTZ

CROSBY, STILLS & NASH - 1988
David Crosby, Stephen Stills, Graham Nash, Neil Young
COURTESY OF ATLANTIC RECORDS & AARON RAPPAPORT

Crosby, Stills, Nash & Young

American Dream (30-28) *compact disc*

9th LP (4th with Young), released 11/88. Ever since CSN&Y's 1974 tour, Neil had refused to work with the other three as a group for two major reasons: his abhorrence for nostalgia acts prevented any performance that didn't center on new material, and his distaste for Crosby's drug addiction. When the 46-year-old Crosby emerged from jail straight, and then kept himself that way, first the 45-year-old Nash, then Stills (who was 42), began to set the stage for a reunion. After a surprise appearance by Neil at one of the trio's first performances, a full reunion became a possibility. The group's first rehearsals and recording sessions were set up around Young's *Blue Notes* touring schedule.

CSN&Y recorded this album in four different 1988 sessions; first from late February through early March; then from late April through early May; again in late July; and then a couple more songs were laid down in mid-September. Using Young's Redwood Digital Studio at his Northern California ranch, the boys recorded live in Neil's converted barn. To maintain the ambiance of a concert situation, they set up their equipment complete with stage monitors (headphones weren't used) and rolled the digital tape. On most of the songs, the only overdubs were backing vocals (with all four guys singing on one microphone) and additional keyboard parts. The group shared production credits with engineer Niko Bolas (he and Young were known as the "Volume Dealers" when they produced Neil's solo work). The result was the most inspired work in many years by Crosby, Stills, Nash & Young — separately or together. This collection of spirited, superbly performed

songs became a million-selling, #16 charting hit album. Without enough new material to tour as a quartet, CSN&Y split off to work on various solo projects, with the January 1989 release of David Crosby's *Yes I Can* being the first success.

** **Special Note**: This album was dedicated to CSN&Y's wives, Jan Crosby, Susan Nash, Anne Stills and Pegi Young.

American Dream - Side One

#1: Neil Young had written "**American Dream**" several years earlier, and had even tried to record it with his band Crazy Horse. This final version, inspired by Presidential candidate Gary Hart, was recorded live in the studio on March 3, 1988.

#2: "**Got It Made**," a Stephen Stills/Neil Young composition, was recorded live on July 28, 1988. Stills added the keyboards later.

#3: Young had written "**Name Of Love**" about a year before CSN&Y recorded it on February 25, 1988.

#4: "**Don't Say Good-bye**" was co-written by Graham Nash and drummer Joe Vitale (pron. vie-TAL-ee). Recorded on September 15, 1988, this was one of the last tracks finished for the album. Neil supplied some additional piano work on this.

#5: Young recorded "**This Old House**" by himself on May 4, 1988.

#6: "**Nighttime For The Generals**" was co-written by David Crosby and Craig Doerge (pron. DUR'-ghee). The group recorded it on March 24th. Stills' guitar solo was inspired by his old pal Jimi Hendrix.

#7: Soon after "**Shadowland**" was co-written by Graham Nash, Joe Vitale and lyricist Rick Ryan, Joe recorded the basic tracks at Graham's home. When the band couldn't improve on Vitale's recording, they decided to leave it as it was. CSN&Y recorded new vocals, and Vitale, Young and percussionist Joe Lala finished the additional backing on April 24th.

American Dream - Side Two

#1: Co-written by Stephen Stills and Neil Young, "**Drivin' Thunder**" was recorded live on March 2, 1988 by Stills, Young, bassist Bob Glaub and drummer Joe Vitale. This was the rocking-est number on the album.

#2: "**Clear Blues Skies**" was a Graham Nash song recorded on March 28th.

#3: "**That Girl**" was credited to Stills, Vitale and Glaub. CSN&Y recorded this on May 10th with drummer Chad Cromwell and the Blue Notes horn section (from Neil Young's touring band).

#4: "**Compass**" was a very personal David Crosby song recorded on March 22nd with David on guitar, Joe Vitale on keyboards and Neil Young on harmonica.

#5: The last song recorded for this album, "**Soldiers Of Peace**" was co-written by Graham Nash, Joe Vitale and Craig Doerge.

#6: Young recorded his song "**Feel Your Love**" with drummer Joe Vitale on July 21st.

#7: Joe Vitale played the drums, Neil and Stephen did the vocals and guitar work, and Stills played the rest of the instruments on the Stills/Young song "**Night Song.**" This was recorded on July 28, 1988.

The Doobie Brothers

THE DOOBIE BROTHERS - 1971
John Hartman, Tom Johnston, Dave Shogren, Patrick Simmons
COURTESY OF WARNER BROTHERS RECORDS

THE DOOBIE BROTHERS - 1976
(top) Jeff "Skunk" Baxter, Keith Knudsen, Tom Johnston, John Hartman,
Pat Simmons (bottom) Tiran Porter, Michael McDonald
COURTESY OF WARNER BROTHERS RECORDS

In September 1970, the power trio of guitarist/vocalist Tom Johnston, drummer John Hartman and bassist Dave Shogren were joined by guitarist/vocalist Patrick Simmons. Calling themselves the Doobie Brothers, the quartet played the bar and party circuit around San Jose. Soon, their six-song demo got them signed to Warner Brothers, and the Doobies' debut album was released in early 1971.

By the time the Doobie Brothers' second album was finished, bassist Tiran Porter and second drummer Michael Hossack had been added to the line-up and the band's unique sound was defined. That second album, *Toulouse Street*, produced two hit singles; but it was their third album, *The Captain And Me*, which made the Doobie Brothers major stars.

Although the Doobie Brothers featured the same double-guitar/double-drums line-up as their contemporaries, the Allman Brothers Band, the Doobies had developed a much different sound. Avoiding virtuoso jams, the Doobies' music

was based on catchy melodies, vocal harmonies, increasingly intricate rhythmic interplay and tight performance skills. Throughout their career, the band's live show was a full celebration of those elements.

The hit singles, million-selling albums (over 40 million worldwide) and constant touring continued. Steely Dan alumni Jeff "Skunk" Baxter joined the Doobies in 1975 and, one year later, Michael McDonald was recruited to fill in for the ailing Tom Johnston. The Doobies' line-up continued to shift throughout the late seventies, as the band produced some of the decade's most memorable music, including the Grammy Award winning *Minute By Minute* album.

By 1982, the band, tired of the constant grind, decided to pack it in following a giant farewell tour.

Having reunited each year for their Children's Hospital Christmas benefit, 12 of the former Doobies agreed to do an 11-city tour for a variety of charities in 1987. That experience proved so positive that the original line-up of Johnston, Hartman, Simmons, Porter and Hossack re-formed with the addition of percussionist Bobby LaKind. Their 1988 album, *Cycles*, and the subsequent tour saw the Doobie Brothers again sharing their music and fun with audiences around the world.

Doobie Brothers Birth Dates:

Jeff "Skunk" Baxter, 12/13/48
Cornelius Bumpus, 1/13/52
John Hartman, 3/18/50
Tom Johnston, 8/15/48
Bobby LaKind, 11/3/45
Keith Knudsen, 10/18/52
Chet McCracken, 7/17/52
Michael McDonald, 1952
John McFee, 11/18/53
Tiran Porter, 9/26/48
Patrick Simmons, 10/19/48
Dave Shogren, 1948

The Doobie Brothers
The Doobie Brothers (17-20)

1st LP, released 4/71. Heavily influenced by Creedence Clearwater Revival and Moby Grape, guitarist/vocalist Tom Johnston, drummer John Hartman and bassist Greg Murphy formed a group called Pud in March 1970. Dave Shogren soon replaced Murphy as the band began to play at parties around Santa Cruz and practiced in a house occupied by Hell's Angels. In September 1970, they were joined by guitarist/vocalist Patrick Simmons and changed their name to the Doobie Brothers ("doobie" was a California slang term for a marijuana cigarette). Averaging 22 years of age, the quartet landed a regular gig as the house band in a Santa Cruz saloon. Soon after, they cut a rough six song demo and were subsequently signed with Warner Brothers Records.

To ensure the Doobies' raw sound was captured on their first release, this album was recorded quickly in San Mateo. The production credits were shared by record company president Lenny Waronker and a young engineer named Ted Templeman. (Ted would later work with Van Halen and Eric Clapton.) Unfortunately, even though their record company sponsored a national tour during the summer of 1971, the Doobie Brothers' debut album sold under 11,000 copies and failed to chart.

The Doobie Brothers - Side One

#1: Written by guitarist/vocalist Tom Johnston, **"Nobody"** was used as the flipside of **"Slippery St. Paul."** A great rock & roll song, this charted at #58 when re-released three years later, in October 1974 (**"Flying Cloud"** from *What Were Once Vices...* served as the B-side).

#2: Released in May 1971, **"Slippery St. Paul"** was the Doobies' first single. It was written by guitarist/vocalist Patrick Simmons.

#3: **"Greenwood Creek"** was another Johnston song.

#4: Tom and Pat co-wrote **"It Won't Be Right."**

#5: The Johnston song **"Travelin' Man"** was used as the flipside of **"Feelin' Farther Down."**

The Doobie Brothers - Side Two

#1: **"Feelin' Farther Down,"** written by guitarist/vocalist Tom Johnston, didn't chart when released in September 1971.

#2: **"The Master"** was another Johnston number.

#3: **"Beehive State"** was a Randy Newman song (the Doobies co-producer, Lenny Waronker, also handled Randy's records). This track was released as a single in December 1971, but didn't chart.

#4: **"Closer Every Day,"** written by guitarist/vocalist Patrick Simmons, was used as the flipside of **"Beehive State."**

#5: **"Chicago"** was listed as a Simmons arrangement.

The Doobie Brothers
Toulouse Street (18-18) *compact disc*

2nd LP, released 7/72. With the completion of their first national tour and commercial failure of their debut album, the 23-year-old Doobie Brothers immediately headed back into the studio. With the addition of second drummer Michael Hossack, the initial work on this album began in San Francisco in October 1971. When those sessions yielded only three songs before self-destructing, Tiran Porter replaced original bassist Dave Shogren and the band moved down to Warner Brothers Studios in North Hollywood. The production job went to Ted Templeman and the engineering gig to Donn Landee (both of whom were also working with Montrose and Little Feat). While *Toulouse Street* was mainly filled with group leader Tom Johnston's material, the increasingly inventive Doobies made their first foray into different styles of music throughout the album. Bill Payne (of Little Feat) was brought in to add piano and organ backing, as the Doobies put a lot of additional work into polishing their vocal harmonies.

Although the Doobie Brothers were still developing their music and stage show, all of the key elements to their success were present on this album, including an excellent sense of melody, vocal harmonies and increasingly tight performance skills. Guitarist/vocalists Johnston, Patrick Simmons, bassist Porter, and drummers Hossack and John Hartman were back on the road as *Toulouse Street* was released. When the album charted at #21 and sold over three million copies, the former biker band from Santa Cruz was on their way to becoming one of the biggest American groups of the seventies.

Toulouse Street - Side One

#1: Reaching #11 on the American charts in October 1972, the Tom Johnston song "**Listen To The Music**" became the Doobies' first big hit. The song reached #29 in England — in March 1974!

#2: "**Rockin' Down The Highway**" was another Johnston composition. The band used this track as the B-side of "**Jesus Is Just Alright.**"

#3: "**Mamaloi**" was written by guitarist/vocalist Patrick Simmons.

#4: "**Toulouse Street**" was the only Simmons number that survived from the band's initial recording sessions for this album. This was also the only track on the album that featured an instrumental contribution from original bassist Dave Shogren. "**Toulouse Street**" was used as the flipside of "**Listen To The Music.**"

#5: "**Cottonmouth**" was a cover of a Seals & Crofts song. (Seals & Crofts had signed with the same record company and released their debut album about the same time as the Doobies.)

Toulouse Street - Side Two

#1: **"Don't Start Me To Talkin'"** was a Sonny Boy Williamson blues classic. This was one of the first tracks the Doobies cut with a horn section.

#2: **"Jesus Is Just Alright,"** credited to A. Renolds, had been covered earlier by the Byrds. The Doobies version of this song charted at #35 in February 1973.

#3: One of three songs to survive from the initial *Toulouse Street* recording sessions in San Francisco, **"White Sun"** was written by group leader Tom Johnston. This featured the vocals of original bassist Dave Shogren and the bass work of Tiran Porter.

#4: Johnston also wrote **"Disciple."**

#5: **"Snake Man"** was another Johnston song that survived from the original sessions for this album. Porter overdubbed the bass on this song, too.

The Doobie Brothers
The Captain And Me (20-23) *compact disc*

3rd LP, released 3/73 - about eight months after their last. When this album was recorded in late 1972, the 24-year-old Doobie Brothers still had a rowdy, partying edge to their music. *The Captain And Me* was recorded at the Warner Brothers Studios in North Hollywood by the Doobies' second line-up of guitarist/vocalists Tom Johnston and Patrick Simmons, bassist Tiran Porter, and drummers John Hartman and Michael Hossack — the same crew that made most of *Toulouse Street*. Johnston again did most of the writing, keyboardist Billy Payne (of Little Feat) returned to help in the studio, and Jeff "Skunk" Baxter (of Steely Dan) was recruited for his steel guitar work. Also, for the first time, orchestration was used on a few songs. The production and engineering of *The Captain And Me* was handled, as usual, by Ted Templeman and Donn Landee (both of whom were later responsible for Van Halen's sound).

While this line-up of the Doobie Brothers featured the same double-guitarist/double-drummer set-up as the Allman Brothers Band, the Doobies had developed a much different sound. Avoiding virtuoso jams, their music was based on catchy melodies, vocal harmonies and occasionally intricate rhythmic interplay. By this stage of their career, the band's live show was a full celebration of those elements.

The Captain And Me quickly became the Doobies' second gold album and first Top 10 effort (it reached #7). It yielded their first Top 10 single and secured their position as one of America's premiere rock bands.

** **Special Note**: *The Captain And Me* album cover photograph was taken on the partially built Interstate 5 Golden State Freeway, north of Los Angeles and south of Newhall, near the Balboa exit.

The Captain And Me - Side One

#1: "**Natural Thing**" was written by guitarist/vocalist Tom Johnston.

#2: "**Long Train Running**," another Johnston song, became the Doobies' first American Top 10 hit when it reached #8 in June 1973.

#3: The Johnston rocker "**China Grove**" reached #15 on the American charts in October.

#4: "**Dark Eyed Cajun Woman**" was another excellent Johnston number.

#5: "**Clear As The Driven Snow**," credited to guitarist/vocalist Patrick Simmons, featured great dynamics and guitar picking.

The Captain And Me - Side Two

#1: "**Without You**," a rare group composition, was used as the flipside of "**Long Train Running**." This song became a concert highlight.

#2: "**South City Midnight Lady**" was written by guitarist/vocalist Patrick Simmons.

#3: "**Evil Woman**," another Simmons tune, was used as the flipside of "**China Grove**."

#4: "**Busted Down Around O'Connelly Corners**" was a short, tasty guitar workout credited to James Earl Luft. This type of excellent acoustic performance became a Doobie Brothers' trademark throughout the remainder of their career. For some unknown reason, this track was not listed on the album cover.

#5: "**Ukiah**" was written by guitarist/vocalist Tom Johnston.

#6: "**The Captain And Me**" was another Johnston composition.

The Doobie Brothers
What Were Once Vices Are Now Habits
(23-23) *compact disc*

4th LP, released 2/74. A tight and intuitive performing unit, the Doobie Brothers entered the studio in late 1973 straight from their heavy touring schedule. The band's very successful second line-up included guitarist/vocalists Tom Johnston and Patrick Simmons, bassist Tiran Porter, and drummers John Hartman and Michael Hossack. But life as one of America's top rock bands took its toll. Although he performed on much of this album, Hossack was replaced before the tour by drummer/vocalist Keith Knudsen (who'd previously worked with Lee Michaels).

Refining their blend of superb arrangements and harmonies, tasty guitar work (both acoustic and electric) and tricky rhythmic twists, the Doobies recorded *What Were Once Vices...* in three different studios located in Burbank, North Hollywood and San Francisco. During these sessions, a few outside musicians were enlisted to fill out the new sounds being explored by the band. Keyboardist Billy Payne (of Little Feat) made his third appearance on a Doobie Brothers album, guitarist Jeff "Skunk" Baxter his second, Novi made the first of several contributions with her viola, and the Memphis Horns were used on several tracks. Arlo Guthrie also added some autoharp and Milt Holland played percussion. The production and engineering were handled, as usual, by Ted Templeman and Donn Landee (who had both recorded Little Feat).

The first Doobie Brothers album to chart in Britain, this million-seller reached #19 in the U.K. at the same time as it peaked at #4 in America. Immediately following this release,

the band resumed their heavy touring schedule. They toured Europe for the first time, headlining some shows and opening others for the Allman Brothers Band. In April, when Steely Dan ceased to exist as a performing band, Jeffrey Baxter officially joined the Doobies — giving them a three guitar line-up like Lynyrd Skynyrd's.

** **Special Note**: When *What Were Once Vices Are Now Habits* appeared to have finished its commercial run, their record company re-issued a track from the Doobies Brothers' debut album. "Nobody" failed to make the Top 40 when radio stations spontaneously began playing "Black Water" off this album. The record company quickly released "Black Water" as a single to take advantage of the momentum, and the Doobs had their first #1 million-selling single — 12 months after this album was released!

What Were Once Vices... - Side One

#1: "**Song To See You Through**," written by guitarist/vocalist Tom Johnston, was used as the flipside of the mega-hit, "**Black Water**."

#2: "**Spirit**" was a great Johnston song that contained a lot of tasty guitar picking.

#3: Johnston also wrote "**Pursuit On 53rd Street**."

#4: "**Black Water**," written by guitarist/vocalist Patrick Simmons, was first used as the B-side of "**Another Park, Another Sunday**" in the spring of 1974. Released on its own in December 1974, "**Black Water**" hit the #1 spot on the American charts and became the Doobies' first million-selling single — a year after this album was released.

#5: The Tom Johnston song, "**Eyes Of Silver**," reached #52 on the American charts in August 1974.

#6: "**Road Angel**" was a rare group composition.

What Were Once Vices... - Side Two

#1: "**You Just Can't Stop It**," written by guitarist/vocalist Patrick Simmons, was the flipside of the "**Eyes Of Silver**" single.

#2: "**Tell Me What You Want (And I'll Give You What You Need)**" was another Simmons song.

#3: "**Down In The Track**" was credited to guitarist/vocalist Tom Johnston.

#4: "**Another Park, Another Sunday**" was a Johnston song. Released as the first single from this album with "**Black Water**" as its flipside, this peaked at #32 on the American charts in June 1974.

#5: "**Daughters Of The Sea**" was a Simmons composition.

#6: The spacy instrumental "**Flying Cloud**" was credited to bassist Tiran Porter and used as the flipside of the re-release of "**Nobody**" (from the Doobies' debut album) in October 1974.

The Doobie Brothers

Stampede (18-23) *compact disc*

5th LP, released 5/75. Life as one of America's top rock bands had the Doobie Brothers living and moving very fast in 1974 and early 1975. Guitarist Jeff "Skunk" Baxter had officially completed the band's fourth line-up during their successful *What Were Once Vices...* tour, giving the band a tremendous three-guitar attack. Averaging 25 years of age, the Doobies' fourth line-up also included guitarist/vocalists Tom Johnston and Patrick Simmons, bassist Tiran Porter, and drummers John Hartman and Keith Knudsen. As the band was in the studio recording this music in late 1974, radio airplay forced the release of another single from *What Were Once Vices Are Now Habits*. One year after that album had been released, the single release of "Black Water," became the Doobies first #1 hit.

The Doobie Brothers' basic sound and live performances were very guitar oriented (both acoustic and electric). In the studio they continued to use more orchestration and outside musicians: in fact, three different orchestrators were used to fluff out several of these songs. Non-Doobies on the album included Billy Payne (of Little Feat) on keyboards, Ry Cooder on slide guitar, Novi on viola, Nashville session drummer Karl Himmel, and backing vocalists Sherlie Matthews, Venetta Fields and Jessica Smith. Most of *Stampede* was recorded at Warner Brothers Studios in North Hollywood in late 1974 and early 1975 with producer Ted Templeman and engineer Donn Landee (both of whom were also working with Montrose and Van Morrison).

Just before this album was released, the band again hit the concert trail to support the #1 success of "Black Water."

Group leader Tom Johnston soon became very ill and withdrew from the tour. Vocalist/keyboardist Michael McDonald (of Steely Dan) was quickly recruited. The band rehearsed for an intense 48 hours and the tour resumed. Although Johnston rejoined the Doobies in late 1975, he didn't regain a role of prominence until the group re-formed in 1988.

Containing two Top 30 singles and a few other great songs, this was the most overproduced of any of the Doobie Brothers' albums. It was on the strength of the #1 success of "Black Water" and constant touring, that the *Stampede* album hit #4 on the American charts and #14 in Britain. It also became the Doobies' fourth gold record. In late 1975, following up on their European success, the Doobs did their second British tour with Montrose and Little Feat among the five bands opening the bill.

Stampede - Side One

#1: "**Sweet Maxine,**" co-written by guitarist/vocalists Patrick Simmons and Tom Johnston, reached #40 on the American charts in September 1975.

#2: "**Neal's Fandango**" was an outstanding Patrick Simmons song.

#3: "**Texas Lullaby**" was a Tom Johnston number.

#4: Johnston's "**Music Man**" featured a string arrangement by R&B artist Curtis Mayfield. This track was used as the flipside of "**I Cheat The Hangman.**"

#5: The instrumental workout "**Slat Key Soquel Rag**" was credited to Patrick Simmons. The flipside of "**Take Me In Your Arms (Rock Me),**" this song again appeared as a flipside of the 1976 single "**Wheels Of Fortune.**"

Stampede - Side Two

#1: The Holland/Dozier/Holland Motown song "**Take Me In Your Arms (Rock Me)**," originally released by Kim Weston, reached #11 for the Doobies in the U.S., and #29 in Britain.

#2: "**I Cheat The Hangman**" peaked at #60 on the American charts in January 1976. Maria Muldaur supplied the backing vocals.

#3: "**Precis**" was written by guitarist Jeff "Skunk" Baxter.

#4: Credited to guitarist Tom Johnston, "**Rainy Day Crossroad Blues**" featured exceptional acoustic guitar work and a performance by Ry Cooder.

#5: Recorded in Nashville, "**I Been Working On You**" was another Johnston song. Sessionman Karl Himmel supplied the drum work on this track.

#6: The Simmons tune "**Double Dealin' Four Flusher**" was used as the flipside of "**Sweet Maxine.**"

The Doobie Brothers
Takin' It To The Streets (18-22) *compact disc*

6th LP, released 3/76 - less than a year after their last. When founding member Tom Johnston was forced off the *Stampede* tour by illness, the band quickly recruited vocalist/keyboardist Michael McDonald (of Steely Dan). With so many skilled musicians in the group, a move to more sophisticated music was a natural progression. The addition of McDonald's performing and songwriting styles helped effect that change. Thus, this album became a transitional effort. The majority of the songwriting was split between McDonald, guitarist/vocalist Patrick Simmons and guitarist Jeffrey Baxter. Bassist Tiran Porter and drummer John Hartman were credited with one song apiece, and founding member Tom Johnston contributed a song when he rejoined the band in late 1975. Drummer/vocalist Keith Knudsen was the only member not to receive a writing credit.

Takin' It To The Streets was recorded at Warner Brothers Studios in North Hollywood. It was produced, as usual, by Ted Templeman (who has also worked with Van Halen, Little Feat and Eric Clapton). During the sessions, future Doobie Bobby La Kind supplied conga work. The Memphis horns were credited for several contributions, Novi played viola, drummer Richie Hayward (of Little Feat) sat in for a number, Jesse Butler supplied some organ work, Maria Muldaur provided backing vocals and some questionable orchestration appeared on several songs.

Charting at #8 in America and #42 in Britain, this great album soon sold over a million copies. The excellent tour which followed featured some very inspired playing.

Takin' It To The Streets - Side One

#1: "**Wheels Of Fortune**" reached #87 on the American charts in August 1976. The song was co-written by guitarist/vocalist Patrick Simmons, guitarist Jeff Baxter and drummer John Hartman. Richie Hayward (of Little Feat) filled in for drummer Keith Knudsen. The flipside of this single was "**Slat Key Soquel Rag**" from the *Stampede* album.

#2: The Michael McDonald song "**Takin' It To The Streets**" reached #13 on the U.S. charts in May 1976. Jesse Butler, an old friend of the band, supplied the organ parts.

#3: "**8th Avenue Shuffle**" was a Simmons composition.

#4: "**Losin' End**" was another McDonald song. Novi (who'd previously appeared on several Doobie Brothers albums) supplied the viola work.

Takin' It To The Streets - Side Two

#1: "**Rio**" was co-written by guitarists Patrick Simmons and Jeff "Skunk" Baxter. Maria Muldaur made a cameo vocal appearance.

#2: Credited to bassist Tiran Porter, "**For Someone Special**" was used as the flipside of "**Takin' It To The Streets.**"

#3: Keyboardist/vocalist Michael McDonald wrote "**It Keeps You Runnin'**," which reached #37 on the singles charts for the Doobies in January 1977. Carly Simon's rendition of the song, recorded with the Doobies as her back-up band, had charted at #46 in July 1976.

#4: "**Turn It Loose**" was founding member Tom Johnston's sole contribution to this album.

#5: "**Carry Me Away**" was another Patrick Simmons song.

The Doobie Brothers
The Best Of The Doobie Brothers
(22-23) *compact disc*

7th LP, released 11/76. Released in time for Christmas, this album initially sold over three million copies and charted at #5. It has since passed the six million mark.

"It Keeps You Runnin'," released as a single in conjunction with this compilation, gave the Doobies another Top 40 hit when it reached #37 in January 1977.

The Best Of The Doobie Brothers - Side One

#1: **"China Grove"** - from *The Captain And Me.*

#2: **"Long Train Runnin'"** - from *The Captain And Me.*

#3: **"Takin' It To The Streets"** - from the album of the same name.

#4: **"Listen To The Music"** - from *Toulouse Street.*

#5: **"Black Water"** - from *What Were Once Vices....*

#6: **"Rockin' Down The Highway"** - from *Toulouse Street.*

The Best Of The Doobie Brothers - Side Two

#1: **"Jesus Is Just Alright"** - from *Toulouse Street.*

#2: **"It Keeps You Runnin'"** - from *Taking It To The Streets.*

#3: **"South City Midnight Lady"** - from *The Captain And Me.*

#4: **"Take Me In Your Arms (Rock Me)"** - from *Stampede.*

#5: **"Without You"** - from *The Captain And Me.*

The Doobie Brothers
Livin' On The Fault Line (18-17) *compact disc*

8th LP, released 8/77 - almost a year and a half after their last. With this excellent album, the Doobie Brothers completed the transition from a rowdy bar band to a very sophisticated musical outfit — operating in the complex technical area of Steely Dan with the live performance capabilities of the Eagles. *Livin' On The Fault Line* was recorded by the fifth Doobies line-up, which included Tom Johnston and Patrick Simmons on guitars and vocals, Michael McDonald on keyboards and vocals, Tiran Porter on bass and vocals, Jeff "Skunk" Baxter on lead guitar, John Hartman on drums and Keith Knudsen on drums and vocals.

With this album, the group perfected their blend of magnificent arrangements and harmonies, exceptional guitar work (both acoustic and electric) and tricky rhythmic twists. Their writing and recording were very tight and intuitive — the result of constant touring. *Livin' On The Fault Line* was recorded at Sunset Sound in Hollywood, with Ted Templeman producing and Donn Landee engineering, as usual. The Doobies' old friend Bobby LaKind supplied the conga work and some backing vocals, Dan Armstrong played sitar on one track, Norton Buffalo played harmonica and Maureen McDonald and Rosemary Butler did some backing vocals.

Livin' On The Fault Line was supported with a tremendous concert tour, peaked at #10 on the U.S. charts and #25 in Britain. It was also certified gold (over 500,000 sold) almost as soon as it was released. After the tour, Tom

Johnston announced he was leaving the band again, this time for a solo career.

Livin' On The Fault Line - Side One

#1: "**You're Made That Way**" was co-written by vocalist/keyboardist Michael McDonald, guitarist Jeff "Skunk" Baxter and drummer/vocalist Keith Knudsen. Maureen McDonald did the backing vocals.

#2: "**Echoes Of Love,**" which hit #66 on the American charts in November 1977, was credited to Patrick Simmons, Willie Mitchell and Earl Randle.

#3: "**Little Darling (I Need You),**" co-written by Motown's Holland/Dozier/Holland songwriting team, had been a hit for Marvin Gaye in 1966. The Doobies' cover peaked at #48 on the American charts the month before this album was released. Rosemary Butler (who'd worked with Jackson Browne) supplied backing vocals.

#4: Michael McDonald co-wrote "**You Belong To Me**" with Carly Simon, and Carly's own rendition charted at #6, eight months after this album was released. McDonald and Simon had supposedly completed writing the song by mail. Rosemary Butler supplied backing vocals in this version.

#5: "**Livin' On The Fault Line**" was a Patrick Simmons composition. Victor Feldman supplied the vibe parts.

Livin' On The Fault Line - Side Two

#1: **"Nothin' But A Heartache"** was credited to vocalist/keyboardist Michael McDonald.

#2: **"Chinatown"** was written by vocalist/guitarist Patrick Simmons.

#3: **"There's A Light"** was another McDonald song. The harmonica part was supplied by Norton Buffalo (who'd worked with Steve Miller) and the backing vocals by Rosemary Butler (who'd worked with Jackson Browne).

#4: **"Need A Lady"** was written by bassist Tiran Porter. Dan Armstrong supplied the sitar part.

#5: **"Larry The Logger Two-Step"** was a great Patrick Simmons guitar workout.

The Doobie Brothers
Minute By Minute (19-19) *compact disc*

9th LP, released 12/78. The Doobies had completed their transition into a sophisticated rock group with their *Living On The Fault Line* album. They were operating on a level of technical expertise that paralleled Steely Dan, but were comparable to the Eagles in their live performances. The Doobies had a distinct advantage over both of those bands owing to the Doob's constant touring. The songwriting on *Minute By Minute*, split between Michael McDonald and Patrick Simmons, had become finely honed and represented some of the Doobies' finest material.

Averaging 28 years of age and recording at Warner Brothers Studios in North Hollywood, the fifth line-up of the Doobies were operating at their peak. Patrick Simmons handled some guitars and vocals, Michael McDonald the keyboards and vocals, Tiran Porter bass and vocals, Jeff "Skunk" Baxter lead guitar, John Hartman drums and Keith Knudsen drums and vocals. Although Tom Johnston had announced his departure from the band after the *Livin' On The Fault Line* tour, he still contributed vocals to a song on this effort. The Doobies use of outside musicians reached an all-time high on *Minute By Minute*. The band's old friend, Bobby LaKind, supplied conga work and some backing vocals, Bill Payne (of Little Feat) played synthesizer, Norton Buffalo harmonica, Herb Pedersen banjo, Byron Berline fiddle, Lester Abrams piano, Andrew Love saxophone, Ben Cauley trumpet, Novi and Sumner Mering supplied synthesizer and guitar work, and Rosemary Butler and Nicolette Larson did the backing vocals. Ted Templeman and Donn Landee handled the production and engineering,

as usual (they had both also worked with Van Halen and Little Feat).

Three months after *Minute By Minute* was released, Hartman and Baxter left the band. In May, after extensive auditions, keyboardist/sax player Cornelius Bumpus (formerly of Moby Grape), drummer Chet McCracken (a well-known session man), and guitarist John McFee (formerly of Huey Lewis' band Clover) were recruited just in time for the Doobies' summer tour. In September 1979, after the *Minute By Minute* tour was finished, the Doobies played at the M.U.S.E. (Musicians United for Safe Energy) benefit concerts in New York with Bruce Springsteen and Jackson Browne.

Minute By Minute became the Doobie Brothers' most commercially successful release and won them four Grammy awards, including the *1979 Best Pop Vocal Performance.* Definitely one of the finest releases of the late seventies, *Minute By Minute* stayed at the #1 spot on the American charts for five weeks and sold over four million copies!

Minute By Minute - Side One

#1: **"Here To Love You"** was written by vocalist/keyboardist Michael McDonald. Rosemary Butler (who'd also worked with Jackson Browne) supplied the backing vocals.

#2: Michael McDonald co-wrote **"What A Fool Believes"** with Kenny Loggins. This reached #1 on the U.S. charts and #31 on the British in April 1979, on the way to becoming the band's second million-selling single. It also won three 1979 Grammy awards for the Doobies: *Song of the Year*, *Record of the Year* and *Best Arrangement for a Vocal Group.*

#3: **"Minute By Minute"** was co-written by Michael McDonald and pianist Lester Abrams. Bill Payne (of Little Feat) supplied the synthesizer work. In June 1979, this track charted at #14 in America and #47 in Britain.

#4: **"Depending On You"** was credited to McDonald and vocalist/guitarist Patrick Simmons. Nicolette Larson and Rosemary Butler did the backing vocals. This song reached #25 on the American charts in October 1979.

#5: The Doobies' original leader, Tom Johnston, helped on the vocals for **"Don't Stop To Watch The Wheels,"** which guitarist Jeffrey Baxter co-wrote with Patrick Simmons. This was the kind of energetic rock and roll for which Johnston had been responsible when the Doobies first started.

Minute By Minute - Side Two

#1: "**Open Your Eyes**" was credited to pianist Lester Abrams, keyboardist Patrick Henderson and Doobies vocalist/keyboardist Michael McDonald. Novi and Sumner Mering were credited with the guitar solo.

#2: "**Sweet Feelin'**" was co-written by guitarist/vocalist Patrick Simmons and Doobies' producer Ted Templeman. Nicolette Larson did the backing vocals.

#3: Patrick Simmons' instrumental "**Steamer Lane Breakdown**" was in the same vein as some of the original Doobie Brothers' music.

#4: "**You Never Change**" was another Patrick Simmons composition.

#5: Michael McDonald co-wrote "**How Do The Fools Survive?**" with Carole Bayer Sager. Lester Abrams supplied the extra piano parts.

The Doobie Brothers
One Step Closer (20-19) *compact disc*

9th LP, released 10/80 - almost two years after their last. Taking a break after the success of the *Minute By Minute* tour and album, the Doobies took almost a year to record this effort. The band's sixth line-up included guitarist/vocalists Patrick Simmons and John McFee, vocalist/keyboardist Michael McDonald, drummer/vocalist Keith Knudsen, drummer Chet McCracken, bassist Tiran Porter and sax player/keyboardist Cornelius Bumpus. Long-time Doobies associate Bobby LaKind played congas, Nicolette Larson and Christopher Thompson did backing vocals, Patrick Henderson added some keyboards, and Lee Thornburg and Jimmie Haskell supplied the horn work. Most of this album was recorded at Sunset Sound Recorders in Hollywood with long-time Doobies producer Ted Templeman. Jim Isaacson handled the engineering. One month after *One Step Closer* was released, bassist Tiran Porter left the band. He was replaced by Willie Weeks (a well known sessionman) just before the tour began.

One of the Doobies' most successful commercial efforts, as well as one of their mellowest, *One Step Closer* charted in the U.S. at #3, and at #53 in Britain. Selling over a million copies, it became the band's fourth platinum release. With slick vocal work and jazz-like arrangements, *One Step Closer* didn't feature a single searing guitar part anywhere on this album — a disappointment to many of the band's long-time fans.

By the end of the *One Step Closer* tour in October 1981, the group realized the fun was gone. In March 1982, they announced their break-up and farewell tour.

One Step Closer - Side One

#1: **"Dedicate This Heart"** was co-written by Michael McDonald and Paul Anka. Nicolette Larson (who'd also worked with Neil Young) supplied the backing vocals.

#2: **"Real Love"** was credited to keyboardists Patrick Henderson and Michael McDonald. Nicolette Larson again supplied the backing vocals. This million-selling single reached #5 on the American charts in October 1982.

#3: **"No Stoppin' Us Now"** was co-written by Patrick Simmons, Michael McDonald and backing vocalist Christopher Thompson.

#4: Sax player Cornelius Bumpus wrote **"Thank You Love."**

One Step Closer - Side Two

#1: **"One Step Closer"** was co-written by drummer/vocalist Keith Knudsen, guitarist John McFee and vocalist Carlene Carter (who didn't appear on the track). This reached #24 on the American charts in January 1981.

#2: **"Keep This Train A-Rollin'"** was a Michael McDonald tune that also featured keyboardist Patrick Henderson. This peaked at #62 in March 1981.

#3: Patrick Simmons wrote **"Just In Time."** Nicolette Larson supplied the backing vocals.

#4: Drummer Chet McCracken and guitarist John McFee shared writing credits for the instrumental **"South Bay Strut."**

#5: **"One By One"** was co-written by Michael McDonald and percussionist Bobby LaKind. Patrick Henderson supplied some additional keyboard work.

The Doobie Brothers
Best Of The Doobies Vol. II (18-20)
compact disc

10th LP, released 11/81. This compilation was certified gold by Christmas 1981 as it peaked at #39 on the American charts. In March 1982, four months after *The Best Of The Doobies Vol. II* was released, the band announced their break-up.

Best Of The Doobies Vol. II - Side One

#1: **"Little Darling (I Need You)"** - from *Livin' On The Fault Line.*

#2: **"Echoes Of Love"** - from *Livin' On The Fault Line.*

#3: **"You Belong To Me"** - from *Livin' On The Fault Line.*

#4: **"One Step Closer"** - from the album of the same name.

#5: **"What A Fool Believes"** - from *Minute By Minute.*

Best Of The Doobies Vol. II - Side Two

#1: **"Depending On You"** - from *Minute By Minute.*

#2: **"Here To Love You,"** from *Minute By Minute*, charted at #65, two months after this compilation was released.

#3: **"One By One"** - from *One Step Closer.*

#4: **"Real Love"** - from *One Step Closer.*

#5: **"Minute By Minute"** - from the album of the same name.

The Doobie Brothers
The Doobie Brothers Farewell Tour
(18-14-15-14)

11th LP, released 6/83. In March 1982, the Doobie Brothers announced their impending break-up. This short album, made during their successful farewell tour which ended in September of that year, was produced by Ted Templeman and engineered by James Isaacson. The line-up was the Doobie Brothers sixth: guitarist/vocalists Patrick Simmons and John McFee, vocalist/keyboardist Michael McDonald, drummer/vocalist Keith Knudsen, drummer Chet McCracken, bassist Tiran Porter and sax player/keyboardist Cornelius Bumpus. Long-time Doobies associate Bobby LaKind handled percussion.

Released nine months after the end of the tour, *The Doobie Brothers Farewell Tour* peaked at a lame #79 on the U.S. charts. Four years later, the Doobies emerged from their haitus.

The Doobie Brothers Farewell Tour - Side One

#1: **"Slippery St. Paul"**

#2: **"Takin' It To The Streets"**

#3: **"Jesus Is Just Alright"**

#4: **"Minute By Minute"**

#5: **"Can't Let It Get Away"** was a previously unreleased song co-written by guitarists John McFee, Patrick Simmons and vocalist Nicolette Larson.

The Doobie Brothers Farewell Tour - Side Two

#1: **"Listen To The Music"**

#2: **"Echoes Of Love"**

#3: **"What A Fool Believes"**

#4: **"Black Water"**

The Doobie Brothers Farewell Tour - Side Three

#1: **"You Belong To Me"** peaked at #79 on the singles charts in August 1983.

#2: **"Slat Key Soquel Rag"**

#3: **"Steamer Lane Breakdown"**

#4: **"South City Midnight Lady"**

The Doobie Brothers Farewell Tour - Side Four

#1: **"Olana"** was a previously unreleased Michael McDonald song.

#2: **"Don't Start Me To Talkin'"**

#3: **"Long Train Running"**

#4: **"China Grove"**

THE DOOBIE BROTHERS - 1980
John McFee, Tiran Porter, Keith Knudsen, Chet McCracken, Patrick Simmons, Michael McDonald, Cornelius Bumpus

COURTESY OF WARNER BROTHERS RECORDS

THE DOOBIE BROTHERS - 1989
John Hartman, Tiran Porter, Tom Johnston, Michael Hossack, Patrick Simmons

COURTESY OF HENRY DILTZ

The Doobie Brothers

Cycles (20-22) *compact disc*

12th LP, released 6/89. After reuniting every Christmas for a concert for the Children's Hospital at Stanford, the Doobies decided to perform 11 benefit gigs for Vietnam Veterans in the spring of 1987. The various concerts were eventually scheduled to include all of the Doobies' alumni. When that brief tour ended, the core band, operating with original member Tom Johnston but without vocalist Michael McDonald, played a Russian peace concert with James Taylor, Bonnie Raitt and Santana on July 4, 1987. After so many years apart, the band found they still enjoyed playing together.

With much encouragement, the Doobies re-formed second line-up, with the addition of their old friend, percussionist Bobby LaKind, decided to try a new recording project. That line-up (the crew that recorded *Toulouse Street*) included guitarist/vocalists Tom Johnston and Patrick Simmons, bassist Tiran Porter, drummers John Hartman and Michael Hossack.

Charlie Midnight and Eddie Schwartz co-produced the early sessions in mid-1988, but the group was unhappy with the direction of the sessions. They eventually replaced that duo with producer Rodney Mills (who'd worked with .38 Special, Lynyrd Skynyrd and the Allman Brothers Band). Ultimately, four of the five songs recorded during the initial sessions made this album. The rest of the material was written and recorded in late 1988. Charting at #17, *Cycles* sold over a million copies and was supported by an American tour during the summer of 1989 (Johnston's first extensive tour in 14 years). The band was joined on that tour

by former Doobie Cornelius Bumpus, who helped with the keyboards and vocals.

Cycles - Side One

#1: **"The Doctor"** was co-written by guitarist/vocalist Tom Johnston and the two men who co-produced the first sessions for this album: Eddie Schwartz and Bobby Midnight. Originally called "Rock With Me," Schwartz rewrote the chorus in the studio, transforming the song into a hit. The first single released by the Doobie Brothers in seven years, this sold faster than any of their singles since **"Black Water."**

#2: **"One Chain (Don't Make No Prison),"** first recorded by the Four Tops, was co-written by Lambert and Potter in 1969.

#3: The writing credits for **"Take Me To The Highway"** were shared by guitarist/vocalist Patrick Simmons, Okerman, Fedele, Midnight and Schwartz. This was one of four tracks that survived from the original sessions for this album.

#4: Johnston had written **"South Of The Border"** a year and a half earlier.

#5: **"Time Is Here And Gone"** was co-written by percussionist Bobby LaKind, and drummer/vocalist Keith Knudsen and guitarist John McFee (neither of whom were in this version of the band). This was another of the original tracks that survived from the original recording sessions.

Cycles - Side Two

#1: "**Need A Little Taste Of Love**" was a 1974 Isley Brothers song.

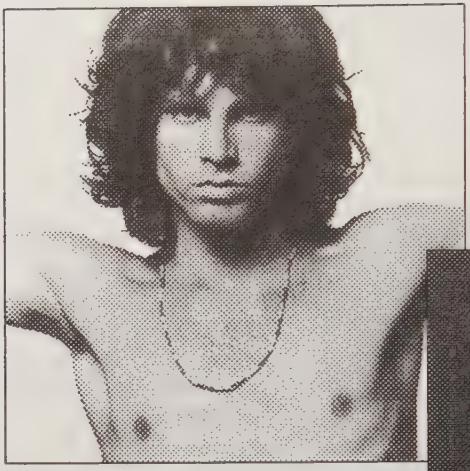
#2: "**I Can Read Your Mind**" was co-written by guitarist/vocalist Patrick Simmons, Thompson and Okerman.

#3: "**Tonight I'm Coming Through (The Border)**" was co-written by vocalist/keyboardist Michael McDonald (who didn't appear on this album) and percussionist Bobby LaKind (who did).

#4: Guitarist/vocalist Tom Johnston wrote "**Wrong Number.**" This was another track that survived from the band's first attempts at recording this album.

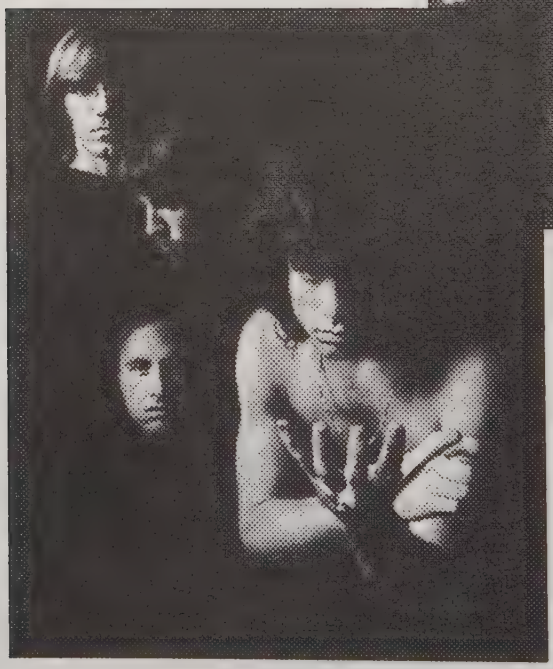
#5: "**Too High A Price**" was credited to Bobby LaKind, Zirngeibel and Herron.

The Doors



Jim Morrison

Jim Morrison



THE DOORS
Ray Manzarek
John Densmore
Jim Morrison
Robbie Krieger

COURTESY OF ELEKTRA RECORDS

Together as a performing unit less than five years, the Doors created some of the most lasting music of any sixties American rock & roll band.

Taking their name from the title of Aldous Huxley's book, "The Doors Of Perception," which itself was inspired by a William Blake quote, the Doors were unique among all of the sixties American rock & roll bands. Unlike the folk music roots shared by the Byrds and Buffalo Springfield, the basis of the Doors' music was blues and free-form jazz, combined with poetry. Musically, keyboardist Ray Manzarek held everything together, drummer John Densmore played off vocalist Jim Morrison, and guitarist Robbie Krieger spiced and accented the music with his tasty technique. While Morrison contributed most of the lyrics, and Krieger most of the killer licks, the Doors' music was always a sophisticated collaboration — again a departure from the norm for American rock & roll bands of the sixties.

In later years, as a new generation of fans discovered the band, the Doors experienced an astounding resurgence in popularity. They were the first of the sixties bands to stage a comeback, and they sold more records in the eighties than when they were together. However, the Doors refrained from releasing exploitive albums, instead maintaining the band's integrity by assembling interesting, valid albums. Their finest live album was released 12 years after the death of the band's frontman, and their definitive greatest hits compilation was released 16 years after their biggest studio album. While Morrison's image often overshadowed the band during their heyday, the mark of the Doors' greatness is the timelessness of their music, which is just as evocative today as when it was recorded.

Doors Birth Dates:

John Densmore, 12/1/45
Robbie Krieger, 1/8/46
Ray Manzarek, 2/12/43
Jim Morrison, 12/8/43-7/3/71

The Doors

The Doors (22-23) *compact disc*

1st LP, released 1/67. Ray Manzarek and Jim Morrison first met while students at the UCLA film school in 1963, but they didn't click musically until the summer of 1965. Both were 22-year olds when they recorded a four song demo in September 1965 with 19-year-old drummer John Densmore. Manzarek's two brothers and a female bassist also played on the demo, but openly expressed a dislike for the music. One month later, Manzarek, Morrison and Densmore formed the Doors with 19-year-old guitarist Robbie Krieger. After a few months of rehearsals, the band began doing regular gigs at the Whisky A Go Go in Hollywood (the same club where the Buffalo Springfield would soon take up residence).

In September 1966, the Doors began recording in a small 4-track studio with Paul Rothchild producing. Although the band had very little studio experience, this entire album was finished within two weeks! The sound was engineered by Bruce Botnick (who would soon do the same for the Rolling Stones' *Aftermath* album).

The Doors were hot! At 23, Morrison was a poet and budding rock star already veering out of control. Drummer Densmore played off Morrison's vocals instead of the more usual bass lines. Guitarist Robbie Krieger accented the music and wrote killer riffs. Manzarek held everything together with his piano, organ and keyboard bass. Together, they made one of the finest debut albums ever.

Within a few months of this release, the band's career took off like a rocket, fueled by a unique situation regarding "Light My Fire." The song was too long for 1967 Top 40 radio stations to play, so an edited version was released as

the single. When the short version became a hit, the radio stations began playing the full length version to keep fans listening longer. The only way fans could get that full length version was to buy *The Doors* album. As a result, not only did the Doors become one of the first bands to get a song over six minutes long on the radio, they also were the first to spur album sales directly off radio airplay. Eventually, the Doors debut album charted at #2 and sold over a million copies.

** **Special Note**: The compact disc is so clean and clear, you'd never believe the music was recorded in 1966.

The Doors - Side One

#1: "**Break On Through (To The Other Side)**" was released as the band's first single. It bombed. A much rougher version of the song had appeared on the band's first demo.

#2: "**Soul Kitchen**" was partially inspired by a little place called Olivia's Kitchen near the beach in Venice, California.

#3: "**The Crystal Ship**" was used as the flipside of "**Light My Fire.**"

#4: "**Twentieth Century Fox**"

#5: "**The Alabama Song (Whiskey Bar)**" was taken from the *Three Penny Opera* by Bertol Brecht and Kurt Weill (pron. Vile), the same piece that was the source of the classic song "Mack The Knife."

#6: "**Light My Fire**" was the Doors' breakthrough single, reaching #1 and selling a million copies within three weeks of its release! Unlike most of the songs on this album, "**Light My Fire**" was mainly written by guitarist Robbie Krieger. The middle solo section was a jam based on John Coltrane's "My Favorite Things."

The Doors - Side Two

#1: "**Back Door Man**" was a Willie Dixon blues classic.

#2: "**I Looked At You**"

#3: "**End Of The Night**" had been recorded on the band's first demo, and later evolved into "**When The Music's Over.**" This song was used as the flipside of "**Break On Through (To The Other Side).**"

#4: "**Take It As It Comes**"

#5: When this album was released in 1967, "**The End**" was one of the most complex rock & roll songs ever recorded. To this day, it remains the most blatant musical treatment of the Oedipus/Elektra Greek myth.

The Doors
Strange Days (16-19) *compact disc*

2nd LP, released 10/67 - nine months after their debut. All of the songs on this album were Doors originals, most of which the band had been playing since their formation two years earlier. In August 1967, the band started these recording sessions at Sunset Sound in Los Angeles. Using one of the world's first 8-track recording studios, the Doors were able to do more overdubbing and create special effects similar to those of the Beatles (who were still using 4-track machines). This album also marked the first of many times that the Doors officially brought in outside bassist Douglas Lubahn (who'd previously worked with Wilson Pickett).

The 24-year-old Ray Manzarek played keyboards, 23-year-old Morrison supplied the vocals and contributed most of the lyrics, 22-year-old John Densmore handled the percussion, 21-year-old Robbie Krieger provided the guitar work, and Paul Rothchild again handled the production. Bruce Botnick engineered these sessions a few months after he finished the Rolling Stones' *Aftermath* album.

On the strength of this #3 charting, million-selling release, the heavy touring of the next several months turned the Doors into America's biggest, most popular band, and drove Morrison from drugs to drink.

Strange Days - Side One

#1: **"Strange Days"**

#2: **"You're Lost, Little Girl"**

#3: **"Love Me Two Times"** was guitarist Robbie Krieger's song. It charted at #25 in December 1967.

#4: **"Unhappy Girl"** contains an overdub of Ray Manzarek's keyboard part played backwards. This song was used as the flipside of **"People Are Strange."**

#5: **"Horse Latitudes"** was based on a poem Jim Morrison had written when he was sixteen. When the nineteenth century sailing ships would get stuck in the doldrums off Africa, their crews would jettison extra weight in hope that the ships could float free. These lyrics graphically relate what happened when the crews threw horses overboard, hence the reason that area of the sea was called the Horse Latitudes.

#6: **"Moonlight Drive"** was the first poem Morrison had recited to Manzarek, the poem that convinced Ray that they should form a band. This was one of the songs the Doors had recorded for their first demo, and was also used as the B-side of **"Love Me Two Times."**

Strange Days - Side Two

#1: Released before the album, **"People Are Strange"** hit #12 on the singles charts in October 1967.

#2: **"My Eyes Have Seen You"** was one of the first songs the Doors had worked up and recorded for their first demo.

#3: **"I Can't See Your Face In My Mind"**

#4: **"When The Music's Over"** was one of the most enigmatic rock songs of the mid-sixties. It was recorded in a very unusual manner for the Doors, who normally did their basic tracks live in the studio with everyone present. When Morrison failed to show up the afternoon of these sessions, the band recorded a couple of improvised takes with Ray Manzerek doing a guide vocal. Later that evening, Jim finally appeared and supposedly cut this vocal first time through — without having previously listened to the improvised backing tracks or ever hearing the guide vocal!

The Doors
Waiting For The Sun (18-15) *compact disc*

3rd LP, released 7/68 - nine months after their second album. This was recorded with much difficulty during the first five months of 1968, with Morrison's heavy partying contributing to the problem. For the first time on a Doors album, all of the songs were listed as group compositions. Douglas Lubahn (who'd also worked with Wilson Pickett) was again brought in to play bass on several tracks. As usual, Paul Rothchild handled the production, Bruce Botnick the sound engineering, and the recording took place in Hollywood. Because of problems during the recording sessions, neither the title track, "Waiting For The Sun," nor the epic "The Celebration Of The Lizard" were included on the *Waiting For The Sun* album. The lyrics for "The Celebration Of The Lizard" were printed on the album's inner sleeve with no explanation as to why the song was missing. That further added to the mystery surrounding the Doors.

Waiting For The Sun became a runaway success. The Doors' only #1 charting album shipped gold and stayed at the #1 spot for four weeks. The heavy touring that followed secured the group's place as 1968's biggest, most popular American band. A further measure of their success came when the Doors became the first rock act to play a concert at New York's Madison Square Garden. As happened to the Rolling Stones a year earlier, the Doors' difficulties with authoritarian police and politicians escalated in proportion to their record sales. The Doors' concerts began turning into riots, and, at an oversold concert on a hot night in Miami, everything came to a head. Whether Morrison really exposed

himself on stage or not, the direction of the Doors' career was about to change.

** **Special Note**: The original title of the *Waiting For The Sun* album was *The Celebration Of The Lizard.*

Waiting For The Sun - Side One

#1: "**Hello, I Love You**" hit #1 on the U.S. singles charts at the same time as this album charted at #1 in August 1968. The single peaked at #15 in Britain. This had been one of the songs the band had worked up for their first demo two years earlier.

#2: "**Love Street**" was written about Morrison's experiences living in Clark Gable's old house on Rothdell Trail in Laurel Canyon in Los Angeles. Jim would watch the hippies come out of the hills to go to the Canyon Store, just as these lyrics describe. This track was used as the flipside of "**Hello, I Love You.**"

#3: "**Not To Touch The Earth**" was the only part of the epic "**The Celebration Of The Lizard**" which made it onto this album.

#4: "**Summer's Almost Gone**" was originally recorded on the band's first demo.

#5: "**Wintertime Love**"

#6: In light of the intense anti-Vietnam war protests of 1968, "**The Unknown Soldier**" was a controversial song. Although banned by some radio stations, it charted at #39 on the American charts in April 1968.

Waiting For The Sun - Side Two

#1: **"Spanish Caravan"**

#2: **"My Wild Love"**

#3: **"We Could Be So Good Together"** was used as the flipside of **"The Unknown Soldier."**

#4: **"Yes, The River Knows"**

#5: **"Five To One"** featured an incredible groove and the lyric "...no one here gets out alive."

The Doors
The Soft Parade (17-17) *compact disc*

4th LP, released 7/69 - a year after their last. When they started making this album in December 1968, the Doors had already recorded all of the material from their stage show. For the first time, they were forced to start writing songs from scratch. Three months into this project, Morrison's infamous, on-stage exposure incident in Miami occurred. The legal and political heat from that fiasco made it impossible for the Doors to get concert dates. As Morrison withdrew further into the bottle, the other three Doors spent many hours in a Los Angeles studio with producer Paul Rothchild and engineer Bruce Botnick. When only four Morrison songs made the grade, guitarist Robbie Krieger ended up with most of the writing credits. With the studio assistance of bassists Douglas Lubahn (who'd worked with Wilson Pickett) and Harvey Brooks (who'd previously worked with Miles Davis and Bob Dylan), a more jazz-like, slightly over-produced approach to the Doors' music evolved.

Although the band took a critical drubbing for this album, the music on the second side was quite impressive. *The Soft Parade* charted at #6 and sold over a million copies in a very short time.

** **Special Note**: During a flight from Los Angeles to Phoenix less than six months after *The Soft Parade* was released, Morrison was arrested on a trumped-up skyjacking charge. While that indictment further hindered the band's touring capabilities, the additional time off the road allowed

them to work on more new material and make a return to the basic Doors sound.

The Soft Parade - Side One

#1: **"Tell All The People"** peaked at #57 in June 1969.

#2: **"Touch Me"** sold over a million copies and reached #3 on the singles charts in February 1970 — five months before this album was released.

#3: Morrison had indicated that **"Shaman's Blues"** was a description of how he viewed his role in music.

#4: **"Do It"**

#5: **"Easy Ride"**

The Soft Parade - Side Two

#1: **"Wild Child"** was the B-side of **"Touch Me."**

#2: Just as the Doors started recording this album, famed soul vocalist Otis Redding was killed in a plane crash. The Doors wrote **"Runnin' Blue"** about Otis, and the single peaked at #64 in October 1969. Guitarist Robbie Kreiger did the spoken vocal on this song.

#3: **"Wishful, Sinful"** made it to #44 on the American singles charts in April 1969 — three months before this album was released.

#4: **"The Soft Parade"**

The Doors
Morrison Hotel (19-19) *compact disc*

5th LP, released 2/70 - seven months after their last. Because Jim Morrison's Miami exposure incident was coming to trial, as was his skyjacking case in Phoenix, promoters canceled *The Soft Parade* fall tour and the situation looked very grim for the Doors. But sometimes artists faced with severe adversity do their finest work. Averaging 25 years of age, vocalist Morrison, guitarist Robbie Krieger, keyboardist Ray Manzarek and drummer John Densmore rose to the challenge and turned in some of their sharpest performances ever. The unexpected time off gave them an opportunity to work up fresh material, and return to the band's earlier, more basic sound. Also, in the time off, Morrison grew a beard, gained some weight and accelerated his drinking problem.

Originally entitled *Roadhouse Blues*, this album took on a life of its own in the studio. Morrison co-wrote about half of these songs with Krieger. As usual, Paul Rothchild handled the production and Bruce Botnick the engineering. Famed guitarist Lonnie Mack supplied bass on a couple of songs recorded early in the sessions, but Ray Neopolitan contributed most of the bass work as the band played live in the 16-track studio.

This great rock & roll album charted at #4 in the U.S. and #12 in Britain. Shortly after its release, *Morrison Hotel* sold over a million copies.

Morrison Hotel - Side One

This side was named after a real dive in downtown Los Angeles called "**The Hard Rock Cafe**," as pictured on the album's back cover.

#1: "**Roadhouse Blues**" had originally been slated as the title track of this album. The recording featured famed guitarist Lonnie Mack on bass and was used as the flipside for "**You Make Me Real.**"

#2: The powerful Jim Morrison composition "**Waiting For The Sun**" had been left off the album named for the song. The track was supposedly recorded in 1968 and touched up for this release.

#3: "**You Make Me Real**" was another Morrison number. This peaked at #50 on the singles chart in May 1970.

#4: A portion of "**Peace Frog**" was based on an incident that happened to Morrison at an early age. It was detailed more thoroughly in "**Dawn's Highway**" on the *American Prayer* album.

#5: "**Blue Sunday**" was another Morrison song.

#6: Morrison and guitarist Robbie Krieger co-wrote "**Ship Of Fools.**"

Morrison Hotel - Side Two

This side was named after a flophouse in downtown Los Angeles called **"The Morrison Hotel,"** as pictured on the album's front cover.

#1: **"Land Ho!"** was co-written by guitarist Robbie Krieger and vocalist Jim Morrison.

#2: Morrison penned **"The Spy."**

#3: **"Queen Of The Highway"** was a Morrison/Krieger composition dedicated to Jim's girlfriend Pamela.

#4: Jim and Robbie also co-wrote **"Indian Summer."**

#5: **"Maggie M'Gill"** was credited to Morrison and the Doors, and featured famed guitarist Lonnie Mack on bass.

The Doors

Absolutely Live! (20-19-18-22) *compact disc*

6th LP, released 7/70. This was recorded live in Los Angeles, New York and Philadelphia from August 1969 through June 1970 in the few gigs the band could get between Jim Morrison's skyjacking and exposure arrests and his trials. Released to give the band more time to get their act together in the studio, *Absolutely Live!* sold over a million copies, charted at #8 in the U.S. and #69 in England, and did little for the Doors' reputation. On some of the tracks, the ensemble work of vocalist Morrison, guitarist Robbie Krieger, drummer John Densmore and keyboardist Ray Manzarek came together quite well. Other tracks vividly displayed the performance problems caused by the terrible PA systems of the sixties. Throughout the album, the recorded reactions of the audiences and police, as well as the insipid stage announcements, destroy any myths about the age of peace, love and enlightenment — no wonder Morrison grew to dislike performing! The band's longtime associates, producer Paul Rothchild and engineer Bruce Botnick, took responsibility for the recording, which was obviously done without overdubs.

Absolutely Live! contained the first release of the full length recorded version of "The Celebration Of The Lizard," as well as four other previously unreleased songs. However, the Doors' biggest song, "Light My Fire," was completely omitted.

Absolutely Live! - Side One

This rather sloppy performance was recorded in Philadelphia, obviously without decent stage monitors that would allow the band to hear themselves. The sappy introduction at the beginning of the set was more indicative of the times than most old hippies would like to admit.

#1: **"Who Do You Love"** was a cover of a Bo Diddley song.

#2: This four part medley demonstrated the Doors' basic concert presentation.

a. **"Alabama Song (Whiskey Bar)"** - the Weill and Brecht piece from *Three Penny Opera.*
b. **"Back Door Man"** - the Willie Dixon number.
c. **"Love Hides"** - a previously unreleased Morrison/Doors composition.
d. **"Five To One"**

Absolutely Live! - Side Two

#1: **"Build Me A Woman"** was a previously unreleased Doors song, credited to Morrison and the band.

#2: Morrison's reaction to the rowdy crowd partway through this performance of **"When The Music's Over"** was the most honest moment on this entire album.

Absolutely Live! - Side Three

This excellent side was recorded at the Felt Forum in New York on January 17 and 18, 1970. Jim Morrison started things off with a hilarious monologue, and the band's performance through all three songs was quite tight. Between the second and third tracks, you can hear police hassling people near the stage.

#1: "**Close To You**" was a Willie Dixon song sung with much enthusiasm by keyboardist Ray Manzarek (his only lead vocal released while Jim Morrison was alive). This track was previously unreleased.

#2: "**Universal Mind**," credited to Morrison, Krieger and the Doors, was also previously unreleased.

#3: "**Break On Through (To The Other Side)**"

Absolutely Live! - Side Four

The band's brilliant performance on this side was among the best on the album.

#1: This marked the first time a full-length version of "**The Celebration Of The Lizard**" was released.

#2: "**Soul Kitchen**" concludes with an onstage announcement worthy of a Cheech and Chong comedy routine. Ironically, the person doing the talking was sincere.

The Doors
13 (22-22)

7th LP, released 11/70. A greatest hits collection (rather muddy in sound), this #25 charting album was released in time for Christmas 1970. *13* also bought time for the group to struggle through Morrison's legal problems and rehearse for the *L.A. Woman* sessions. The later release of other greatest hits packages rendered *13* obsolete. Please refer to the original album listings for details on the recordings.

13 - Side One

#1: **"Light My Fire"** - from *The Doors.*

#2: **"People Are Strange"** - from *Strange Days.*

#3: **"Back Door Man"** - from *The Doors.*

#4: **"Moonlight Drive"** - from *Strange Days.*

#5: **"The Crystal Ship"** - from *The Doors.*

#6: **"Roadhouse Blues"** - from *Morrison Hotel.*

13 - Side Two

#1: **"Touch Me"** - from *The Soft Parade.*

#2: **"Love Me Two Times"** - from *Strange Days.*

#3: **"You're Lost, Little Girl"** - from *Strange Days.*

#4: **"Hello, I Love You"** - from *Waiting For The Sun.*

#5: **"Land Ho!"** - from *Morrison Hotel.*

#6: **"Wild Child"** - from *The Soft Parade.*

#7: **"The Unknown Soldier"** - from *Waiting For The Sun.*

THE DOORS
John Densmore, Jim Morrison, Robbie Krieger, Ray Manzarek
COURTESY OF HENRY DILTZ

THE DOORS
John Densmore, Ray Manzarek, Jim Morrison, Robbie Krieger,
COURTESY OF HENRY DILTZ

The Doors
L.A. Woman (25-24) *compact disc*

8th LP, released 4/71. After producing the first seven Doors albums, Paul Rothchild finally grew tired of Jim Morrison's increasing problems. As the band began rehearsing for this album in early December, Rothchild left to work with Janis Joplin. The Doors' longtime engineer, Bruce Botnick, took over production of the album. When the band decided to record in their Hollywood rehearsal room, a portable studio was set up in their manager's upstairs office. Taking their music back to an even more basic sound, the Doors recorded about a song per day — even capturing some complete numbers live in the studio. Jerry Scheff (Elvis Presley's bassist) became the first non-group member to be credited with playing on an entire Doors album, and Mark Benno was credited with some additional rhythm guitar work. With all the music listed as group compositions, Morrison, keyboardist Ray Manzarek, guitarist Robbie Krieger and drummer John Densmore (averaging 26 years of age) once again sounded tight and powerful.

Seen as one of the Doors' finest, most mature albums, *L.A. Woman* immediately sold millions of copies, charted at #9 in the U.S. and #28 in England. But, by the time *L.A. Woman* was released, Morrison was in a self-imposed exile in Paris. He died and was buried in that city three months after this album was released.

** **Special Note**: The original *L.A. Woman* album cover featured the band's photo imprinted on clear cellophane.

L.A. Woman - Side One

#1: "**The Changeling**" had been written and first recorded three years earlier as a salute to James Brown. The band fought a losing battle to make this track the first single release from the album. It eventually surfaced as the flipside of "**Riders On The Storm.**"

#2: "**Love Her Madly**" became the Doors' biggest single in over two years when it charted at #11 in May 1971. The band spent more than two weeks fighting with their management over the release of this. (The band didn't think it would work.) The flipside was the outtake "**Don't Go No Further,**" which was never released on an album.

#3: "**Been Down So Long**"

#4: "**Cars Hiss By My Window**"

#5: "**L.A. Woman**" was supposedly recorded live in the studio.

L.A. Woman - Side Two

#1: "**L'America**" had been recorded for the 1969 movie *Zabriskie Point*, which also featured music from Pink Floyd.

#2: "**Hyacinth House**" was inspired by Morrison's L.A. home.

#3: "**Crawling King Snake**" was a John Lee Hooker blues classic.

#4: "**The WASP (Texas Radio And The Big Beat)**" had been written in 1968, almost three years before it was recorded for this album. The *American Prayer* album, released in 1978, contained Morrison's reading of the poem that formed the basis for this song's lyrics.

#5: Released as a single in the week before Morrison died, "**Riders On The Storm**" peaked at #14 in America in August 1971. It first reached #22 in Britain in December 1971, then peaked at #3 when re-released in April 1976.

The Doors
Other Voices (18-18)

9th LP, released 11/71 - seven months after *L.A. Woman*. After Morrison's death, the surviving three members of the Doors realized the futility in attempting to find a replacement for Jim, so they decided to continue on their own. A few of these songs were outtakes from the *L.A. Woman* sessions, and the rest were recorded by Ray Manzarek, Robbie Krieger and John Densmore in August and September 1971. Bruce Botnick again handled the production. *Other Voices* reached #31 on the American charts, and became the Doors first release not to sell a million copies.

Other Voices - Side One

#1: **"In The Eye Of The Sun"** was used as the flipside of **"Ship's Sails."**

#2: **"Variety Is The Spice Of Life"** was used as the flipside of **"Tightrope Ride."**

#3: **"Ship's Sails"** was released as a single in February 1972, but didn't chart.

#4: **"Tightrope Ride"** charted at #71 in December 1971.

Other Voices - Side Two

#1: **"Down On The Farm"**

#2: **"I'm Horny, I'm Stoned"** - the title alone says a lot about the degeneration of the Doors' lyrical approach to their art.

#3: **"Wandering Musician"**

#4: **"Hang On To Your Life"**

The Doors
Weird Scenes Inside The Gold Mine
(26-26-25-25))

10th LP, released 1/72. This compilation was released barely two months after the Doors' previous album, their first without Jim Morrison. This greatest hits compilation contained two previously unreleased outtakes, absolutely no documentation, and was assembled with no apparent rhyme or reason. Selling over a half-million copies, *Weird Scenes Inside The Gold Mine* charted at #55 in America and #50 in Britain. Please refer to the original album listings for details on the recordings.

Weird Scenes... - Side One

#1: **"Break On Through (To The Other Side)"** - from *The Doors.*

#2: **"Strange Days"** - from the album of the same name.

#3: **"Shaman's Blues"** - from *The Soft Parade.*

#4: **"Love Street"** - from *Waiting For The Sun.*

#5: **"Peace Frog/Blue Sunday"** - from *Morrison Hotel.*

#6: **"The WASP (Texas Radio And The Big Beat)"** - from *L.A. Woman.*

#7: **"End Of The Night"** - from *The Doors.*

Weird Scenes... - Side Two

#1: **"Love Her Madly"** - from *L.A. Woman.*

#2: **"Spanish Caravan"** - from *Waiting For The Sun.*

#3: **"Ship Of Fools"** - from *Morrison Hotel.*

#4: **"The Spy"** - from *Morrison Hotel.*

#5: **"The End"** - from *The Doors.*

Weird Scenes... - Side Three

#1: **"Take It As It Comes"** - from *The Doors.*

#2: **"Running Blue"** - from *The Soft Parade.*

#3: **"L.A. Woman"** - from the album of the same name.

#4: **"Five To One"** - from *Waiting For The Sun.*

#5: **"Who Scared You"** was a previously unreleased outtake from *The Soft Parade* sessions. Jim Morrison and Robbie Krieger took the co-writing credits for it.

#6: **"(You Need Meat) Don't Go No Further"** was a Willie Dixon song the Doors recorded during the *L.A. Woman* sessions. Keyboardist Ray Manzarek handled the lead vocals on this previously unreleased number.

Weird Scenes... - Side Four

#1: **"Riders On The Storm"** - from *L.A. Woman.*

#2: **"Maggie M'Gill"** - from *Morrison Hotel.*

#3: **"Horse Latitudes"** - from *Strange Days.*

#4: **"When The Music's Over"** - from *Strange Days.*

The Doors
Full Circle (17-18)

11th LP, released 7/72 - eight months after their last studio effort. The three surviving Doors used a number of session musicians to help with this recording in early 1972, but the lack of good material eventually torpedoed the project and the band. As the trio was in London looking for a rhythm guitarist, this barely made #68 on the charts. Four months later, in December 1972, the Doors officially disbanded.

Full Circle - Side One

#1: **"Get Up And Dance"** was released in July 1972 with the outtake **"Flee Trunk"** as the flipside. It never charted.

#2: **"4 Billion Souls"**

#3: **"Verdillac"**

#4: **"Hardwood Floor"**

Full Circle - Side Two

#1: **"Good Rockin'"** was used as the flipside of **"The Piano Bird."**

#2: **"The Peking King And The New York Queen"**

#3: **"It Slipped My Mind"** was used as the flipside of **"Mosquito."**

#4: **"Mosquito"** reached #85 on the charts in October 1972.

#5: **"The Piano Bird"** was released as a single in November 1972. It didn't chart.

The Doors
The Best Of The Doors (22-22)

12th LP, released 9/73. This third Doors compilation album (not to be confused with the more complete 1987 release with the same name) contained tracks from all of the Doors albums done with Jim Morrison except *Morrison Hotel*, and was remastered for quadrophonic sound — another dead end. This compilation barely made it into the Top 70. Please refer to the original album listings for details on the recordings.

The Best Of The Doors - Side One

#1: **"Who Do You Love"** - from *Absolutely Live!*

#2: **"Soul Kitchen"** - from *The Doors.*

#3: **"Hello, I Love You"** - from *Waiting For The Sun.*

#4: **"People Are Strange"** - from *Strange Days.*

#5: **"Riders On The Storm"** - from *L.A. Woman.*

The Best Of The Doors - Side Two

#1: **"Touch Me"** - from *The Soft Parade.*

#2: **"Love Her Madly"** - from *L.A. Woman.*

#3: **"Love Me Two Times"** - from *Strange Days.*

#4: **"Take It As It Comes"** - from *The Doors.*

#5: **"Moonlight Drive"** - from *Strange Days.*

#6: **"Light My Fire"** - from *The Doors.*

The Doors

An American Prayer (20-19) *compact disc*

13th LP, released 11/78 - five and a half years after their last studio effort. On the night of December 8, 1970 (his 27th and last birthday), Jim Morrison had gone into a recording studio and read through some of his poetry, drinking to loosen up enough to speak the very personal words. Seven years later, the tapes were rediscovered and the surviving Doors members compiled the poetry, mixed some of it with portions of appropriate Doors songs and composed additional music to fit the mood of Morrison's musings. Bassists Bob Glaub and Jerry Scheff, percussionist Reinol Andino and synthesist Arthur Barrow were brought in during the sessions to augment the sound. In addition to Morrison's excellent readings and the band's musical adaptations, this album contained an absolutely awesome live version of "Roadhouse Blues."

An American Prayer charted at #54 and rekindled interest in the band.

An American Prayer - Side One

#1: ***AWAKE***

"Awake" was recorded live in concert.
"Ghost Song" featured new music recorded in 1978.
"Dawn's Highway" detailed the traumatic incident in Morrison's childhood that inspired the Doors song **"Peace Frog"** from *Morrison Hotel*. Jim's reading segued into an alternate arrangement of that song.
"Newborn Awaking"

#2: ***TO COME OF AGE***

"To Come Of Age" featured snippets of the **"The Unknown Soldier."**
"Black Polished Chrome/Latino Chrome" featured new music recorded in 1978.
"Angels And Sailors" featured an unreleased acoustic Morrison blues song in the background.
"Stone Immaculate" was built upon **"The WASP (Texas Radio And The Big Beat)."**

#3: ***THE POET'S DREAM***

"The Movie"
"Curses, Invocations" featured new music recorded in 1978 as backing.

An American Prayer - Side Two

#1: ***WORLD ON FIRE***

"American Night"

This rendition of **"Roadhouse Blues"** still stands as one of the Doors' finest live recordings. The performance was followed by one of Morrison's hilarious exchanges with the audience.

"Lament"

"The Hitchhiker" used a portion of **"Riders On The Storm"** as backing.

#2: ***AN AMERICAN PRAYER***

"An American Prayer" used new music recorded in 1978 for backing.

The Doors
The Doors Greatest Hits (22-20)

14th LP (their 4th greatest hits package), released 10/80. By 1980, as a new generation of fans were discovering the Doors artistry, the band began selling as many albums as when they were still recording together. Remastered and sounding great, this compilation was released to take advantage of that resurgence in popularity. Appropriately, *The Doors Greatest Hits* became the band's first Top 20 charting, million-selling album since 1971. Please refer to the original album listings for details on the recordings.

Greatest Hits - Side One

#1: **"Hello, I Love You"** - from *Waiting For The Sun.*

#2: **"Light My Fire"** - from *The Doors.*

#3: **"People Are Strange"** - from *Strange Days.*

#4: **"Love Me Two Times"** - from *Strange Days.*

#5: **"Riders On The Storm"** - from *L.A. Woman.*

Greatest Hits - Side Two

#1: **"Break On Through (To The Other Side)"** - from *The Doors.*

#2: **"Roadhouse Blues"** - from *Morrison Hotel.*

#3: **"Not To Touch The Earth"** - from *Waiting For The Sun.*

#4: **"Touch Me"** - from *The Soft Parade.*

#5: **"L.A. Woman"** - from the *L.A. Woman* album.

The Doors
Alive She Cried (19-18) *compact disc*

15th LP, released 10/83. This album was assembled in early 1983 from several tapes of soundchecks, TV shows and concerts recorded in 1968, 1969 and 1970. Some of those tapes had been lost for years in record company warehouses and were accidently found in the early eighties. The other recordings had been around but never used. This live release captured the Doors' music better than any other, and it was assembled by the Doors' original producer and engineer, Paul Rothchild and Bruce Botnick. There was an edge to these performances that still stood out 15 years after it was recorded. *Alive She Cried* charted at #23 in the U.S. and #36 in England.

Alive She Cried - Side One

#1: "**Gloria**," a Van Morrison song, was recorded at a 1969 soundcheck at the Aquarius Theater in Los Angeles. "**Gloria**" had been one of the first songs the Doors worked up, and this particular version had almost been included on *American Prayer*. Released as a single in December 1983, this peaked at #71.

#2: This version of "**Light My Fire**" included a bit of Morrison's "Graveyard" poem.

#3: **"You Make Me Real"**

Alive She Cried - Side Two

#1: This version of "**The WASP (Texas Radio And The Big Beat)**" was taken from a tape of a 1968 Danish TV show.

#2: "**Love Me Two Times**" was also taken from the same 1968 Danish TV show.

#3: "**Little Red Rooster**," a Willie Dixon blues song, had earlier been covered by the Rolling Stones.

#4: This version of "**Moonlight Drive**" incorporated a segment of "**Horse Latitudes.**"

The Doors
Classics (23-22)

15th LP (their 5th greatest hits package), released 1985. Yes friends, another compilation — although it was a very good collection of a few songs, digitally remastered. Please refer to the original album listings for details on the recordings.

Classics - Side One

#1: **"Strange Days"** - from the *Strange Days* album.

#2: **"Love Her Madly"** - from *L.A. Woman.*

#3: **"Waiting For The Sun"** - from *Morrison Hotel.*

#4: **"My Eyes Have Seen You"** - from *Strange Days.*

#5: **"Wild Child"** - from *The Soft Parade.*

#6: **"The Crystal Ship"** - from *The Doors.*

#7: **"Five To One"** - from *Waiting For The Sun.*

Classics - Side Two

#1: **"Roadhouse Blues"** - the live version from *American Prayer.*

#2: **"Land Ho!"** - from *Morrison Hotel.*

#3: **"I Can't See Your Face In My Mind"** - from *Strange Days.*

#4: **"Peace Frog"** - from *Morrison Hotel.*

#5: **"The WASP (Texas Radio And The Big Beat)"** - from *L.A. Woman.*

#6: **"The Unknown Soldier"** - from *Waiting For The Sun.*

The Doors
Live At The Hollywood Bowl
(10-10) *compact disc*

16th LP, released 6/87. The Doors first major concert in their hometown had been filmed in color, but all the cameras didn't synchronize at the same speed — an almost impossible problem to deal with in 1968, but no big deal for video processors in the late eighties. The final 1987 video release was just as excellent as this soundtrack album was short. *Live At The Hollywood Bowl* charted at #51 in the U.K. and #154 in America.

Live At The Hollywood Bowl - Side One

#1: **"Wake Up"**

#2: **"Light My Fire"**

Live At The Hollywood Bowl - Side Two

#1: **"The Unknown Soldier"**

#2: **"A Little Game"** was taken from **"The Celebration Of The Lizard."**

#3: **"The Hill Dwellers"** was also taken from **"The Celebration Of The Lizard."**

#4: **"Spanish Caravan"**

#5 (on the CD only): An edited version of **"Light My Fire."**

The Doors
The Best Of The Doors
(21-23-22-22)(CD, 24-23-22-22) *compact disc*

17th LP (their 6th greatest hits package), released 7/87. This definitive collection of songs was digitally remastered and released to celebrate the Doors' 20th anniversary. This was an excellent compilation, unlike the inferior 1973 quadrophonic release with the same name. Please refer to the original album listings for details on the recordings.

The Best Of The Doors - Side One

#1: **"Break On Through (To The Other Side)"** - from *The Doors.*

#2: **"Light My Fire"** - from *The Doors.*

#3: **"The Crystal Ship"** - from *The Doors.*

#4: **"People Are Strange"** - from *Strange Days.*

#5: **"Strange Days"** - from *Strange Days.*

#6: **"Love Me Two Times"** - from *Strange Days.*

#7 (on the CD only): **"Alabama Song (Whiskey Bar)"** - from *The Doors.*

The Best Of The Doors - Side Two

#1: **"Five To One"** - from *Waiting For The Sun.*

#2: **"Waiting For The Sun"** - from *Morrsion Hotel.*

#3: **"Spanish Caravan"** - from *Waiting For The Sun.*

#4: **"When The Music's Over"** - from *Strange Days.*

The Best Of The Doors - Side Three

#1: **"Hello, I Love You"** - from *Waiting For The Sun.*

#2: **"Roadhouse Blues"** - from *Morrison Hotel.*

#3: **"L.A. Woman"** - from the album of the same name.

#4: **"Riders On The Storm"** - from *L.A. Woman.*

The Best Of The Doors - Side Four

#1: **"Touch Me"** - from *The Soft Parade.*

#2: **"Love Her Madly"** - from *L.A. Woman.*

#3: **"The Unknown Soldier"** - from *Waiting For The Sun.*

#4: **"The End"** - from *The Doors.*

Eagles

EAGLES - 1972
Bernie Leadon, Randy Meisner, Don Henley, Glenn Frey
COURTESY OF HENRY DILTZ

EAGLES - 1974
(top row) Bernie Leadon, Randy Meisner
(bottom row) Glenn Frey, Don Henley, Don Felder
COURTESY OF HENRY DILTZ

Just as the Beatles, Rolling Stones and Led Zeppelin had done, the Eagles wrote music that defined a generation. In the process, they also sold more records than any other American rock & roll band.

Bassist Randy Meisner had been a founding member of Poco, guitarist Bernie Leadon had been in the Flying Burrito Brothers, and both guitarist Glenn Frey and drummer Don Henley had been working in Linda Ronstadt's band when they decided to form the Eagles in Los Angeles in August 1971. Greatly inspired by Crosby, Stills, Nash & Young, the Eagles blended vocal harmonies from country music, hard rock guitar techniques and dynamics, studio perfection and insightful lyrics that were alternately yearning and jaded. By their fourth album, *One Of These Nights*, Henley and Frey had become a powerful songwriting team.

Even with constantly changing personnel, the Eagles line-up always maintained four or five songwriters — quite unique for an American band. Any of the Eagles could sing

lead, and all were among the finest musicians in the country. By the 1976 release of their *Hotel California* album, the band's combination of astute lyrics and great melodies had captured the thoughts and feelings of young Americans in the mid to late seventies. The Eagles' capacity for brilliant music was matched by the degree of their legendary partying and the animosity that developed between the individual members during the *Hotel California* tour and lengthy sessions for *The Long Run.*

Each of the Eagles' nine albums sold over a million copies (over 50 million worldwide), 10 of their singles became Top 10 hits (half of those reached #1), they won four Grammys and could sell out any venue they chose — but internal pressures became too much to handle. The Eagles had ceased to function as a group by 1980. As the individual members headed off to solo careers, they left some of the finest music of the seventies as their legacy.

Eagles Birth Dates:

Don Felder, 9/21/47
Glenn Frey, 11/6/48
Don Henley, 7/22/47
Bernie Leadon, 7/19/47
Randy Meisner, 3/8/47
Timothy B. Schmit, 10/30/47
Joe Walsh, 11/20/47

Eagles

Eagles (19-23) *compact disc*

1st LP, released 6/72. By the time they decided to form the Eagles in mid-1971, drummer Don Henley and guitarist Glenn Frey (who'd played in several Detroit bands, including the Bob Seger System), had spent months working in Linda Ronstadt's back-up band. By August 1971, the Eagles' line-up was set with guitarist Bernie Leadon (pron. LED-on) (a former Flying Burrito Brother who had also recorded with Ronstadt) and bassist Randy Meisner (a founding member of Poco). Averaging 25 years of age, the Eagles goal was to expand on the country-rock format pioneered by the Byrds, Buffalo Springfield, Gram Parsons and the Flying Burrito Brothers in the same manner that Cream had expanded on the blues. Musically the quartet was both fresh and tight, although Henley and Frey had not yet developed into the incredible songwriting team that was to become the backbone of the band.

In early Fall 1971, an old friend of Frey's, singer/songwriter Jackson Browne, helped the band secure a recording contract. Soon after, the Eagles recorded this album in London with producer Glyn Johns (who'd worked with the Stones and the Who). Shortly after being released, both this debut album (charting at #22) and the Eagle's second single became million-sellers — quite an auspicious beginning!

The Eagles opened for Yes' *Fragile* tour through the summer of 1972, and the other act on the bill was the Edgar Winter Group (whose producer would later help the Eagles). The Eagles, Edgar Winter and Yes — what a combination!

Eagles - Side One

#1: "**Take It Easy**" was co-written by guitarist Glenn Frey and old friend Jackson Browne. In August 1972, this charted at #12 and became the Eagles' first hit.

#2: "**Witchy Woman**" was co-written by drummer Don Henley and guitarist Bernie Leadon. This song haunted the airwaves throughout the fall of 1972. In October, it became the Eagles' first Top 10 million-selling single.

#3: "**Chug All Night**" was a Glenn Frey song.

#4: Frey also wrote "**Most Of Us Are Sad.**"

#5: "**Nightingale**" was a Jackson Browne song.

Eagles - Side Two

#1: Guitarist Bernie Leadon co-wrote "**Train Leaves Here This Morning**" with Gene Clark (formerly of the Byrds). It had first appeared on the debut Dillard & Clark album.

#2: "**Take The Devil**" was written by bassist Randy Meisner.

#3: Meisner and Leadon co-wrote "**Early Bird.**"

#4: "**Peaceful Easy Feeling,**" the Eagles' third hit single, was written by Jack Tempchin (who'd also worked with Neil Young). This reached #22 in February 1973.

#5: "**Tryin'**" was another Meisner tune.

Eagles
Desperado (15-21) *compact disc*

2nd LP, released 4/73 - ten months after their debut effort. This concept album was based on the theme of a rock band as 'old-and-new-West' outlaws. Recorded in London, when the Eagles averaged 25 years of age, Bernie Leadon and Glenn Frey split the guitar work, Randy Meisner handled the bass and Don Henley the drums. Glyn Johns (who'd also worked with the Who and Eric Clapton) handled the production job again.

While the *Desperado* album (unlike the Eagles' debut) generated no big hit singles, the band did tour extensively to support it. Those live dates revealed a need for another musician to beef up the sound and convinced the band they should rock harder.

Though it sold over a million copies, *Desperado* just missed breaking into the Top 40. It is still a great listening album!

** **Special Note**: Network television turned the *Desperado* theme and title track into a rather lame mini-series 15 years later.

Desperado - Side One

#1: **"Doolin' Dalton,"** which appeared in slightly different forms twice on the second side of this album, was co-written by guitarist Glenn Frey, drummer Don Henley, and two old friends of the band: Jackson Browne and John David Souther (pron. SOW-ther).

#2: **"Twenty-One"** was guitarist Bernie Leadon's composition — probably his hardest rocker ever.

#3: **"Out Of Control"** was co-written by Henley, Frey and Tom Nixon (a longtime member of the Eagles' road crew).

#4: **"Tequila Sunrise,"** a Henley/Frey composition, was released as a single in June 1973 and hit #64 on the American charts.

#5: **"Desperado,"** another Henley/Frey song, was never released as a single by the Eagles. But it was covered by many different artists, ranging from Linda Ronstadt to the Carpenters.

Desperado - Side Two

#1: "**Certain Kind Of Fool**" was co-written by guitarists Randy Meisner, Glenn Frey and drummer Don Henley.

#2: This was an instrumental reprise of "**Doolin' Dalton**," the Frey/Henley/Souther/Browne composition.

#3: "**Outlaw Man**" was originally written and performed by David Blue, whose band had included guitarist Don Felder (who later joined the Eagles). Released in September 1973, this track peaked at #59 on the singles charts.

#4: "**Saturday Night**" was a rare Eagles group composition.

#5: Guitarist Bernie Leadon wrote "**Bitter Creek.**"

#6: "**Doolin' Dalton/Desperado (Reprise)**" ended the album on the same theme with which it started.

Eagles

On The Border (20-20) *compact disc*

3rd LP, released 3/74 - almost a year after their last. As with their first two albums, the Eagles traveled to London to record this with producer Glyn Johns (who'd also worked with Led Zeppelin and Eric Clapton). However, after finishing two songs, the Eagles decided that they really wanted to get away from the softer country rock genre. Bassist Randy Meisner, drummer Don Henley, and guitarists Bernie Leadon (pron. LED-on) and Glenn Frey returned home to Los Angeles and soon signed up with producer Bill Szymczyk (pron. ZIM-zick) (who'd worked with the Edgar Winter Group and James Gang). During the following recording sessions at the Record Plant in Los Angeles, guitarist Don Felder was officially brought into the band to strengthen their sound. The Eagles averaged 26 years of age at the time this was recorded.

The million-selling *On The Border* became the band's first American Top 20 album release, their debut (at #28) on the British charts and their third gold album. This effort also yielded the Eagles first million selling, #1 hit single, "The Best Of My Love."

On The Border - Side One

#1: "**Already Gone**" was co-written by Jack Tempchin (who'd worked with Neil Young) and R. Strandlund. In June 1974, this peaked at #32 on the American singles charts.

#2: "**You Never Cry Like A Lover**" was written by drummer Don Henley and non-group member John David Souther (pron. SOW-ther). This was one of the two songs the Eagles recorded in England with their first producer, Glyn Johns, before returning to L.A. to rock-out.

#3: "**Midnight Flyer**" was a Paul Craft song. Bassist Randy Meisner handled the vocal and new member Don Felder furnished the slide guitar work.

#4: "**My Man**" was written by guitarist Bernie Leadon (pron. LED-on) in tribute to his old friend Gram Parsons — who's generally acknowledged as the founding father of country rock.

#5: "**On The Border**" was co-written by Henley, Leadon and Frey.

On The Border - Side Two

#1: "**James Dean**" was co-written by Jackson Browne, John David Souther, Glenn Frey and Don Henley. Frey handled the lead vocal and Bernie Leadon did the lead guitar work. Released in September 1974, this peaked at #77 on the U.S. singles charts.

#2: "**Ol '55**" was written by Tom Waits (a fellow L.A. musician). Henley and Frey split the vocals, and Al Perkins was brought in for the pedal steel guitar part.

#3: Bassist Randy Meisner wrote "**Is It True**" and Glenn Frey supplied the slide guitar parts.

#4: Felder recorded the slide guitar part on the Henley/Frey composition "**Good Day In Hell**" in January 1974, before he joined the Eagles. His performance so impressed the band, they asked him to become a member.

#5: The Henley/Frey/Souther composition "**The Best Of My Love**" was recorded in England with producer Glyn Johns. Don Henley did the lead vocal and Bernie Leadon supplied the slide guitar work. In January 1975, this became one of the Eagles' biggest hits — their first million-selling, #1 hit.

Eagles
One Of These Nights (20-23) *compact disc*

4th LP, released 6/75 - almost a year and a half since their last. Operating without their usual assortment of outside writers, bassist Randy Meisner, drummer Don Henley, and guitarists Glenn Frey, Bernie Leadon (pron. LED-on) and Don Felder spent six months recording this album in Miami and Los Angeles. Bill Szymczyk (pron. ZIM-zick) (who'd also worked with the J. Geils Band and James Gang) handled the Eagles' production for the second time.

On the way to becoming the Eagles' fourth million-selling album, *One Of These Nights* stayed at #1 on the American charts for five weeks and peaked at #8 in the U.K., their first Top 10 British release. Averaging 27 years of age, the band also did their first international tour. But, internal hassles over the direction of the Eagles' music had been developing for quite some time. Just as Cream's music had evolved much further than their original intention of developing the blues, the Eagles evolved into a very sophisticated rock band instead of further developing the country-rock genre they'd begun with.

Following the *One Of These Nights* tour, founding member Bernie Leadon departed over musical differences. One of rock's premier guitarists, Joe Walsh (of the James Gang), was brought into to replace him.

Many fans consider *One Of These Nights* to be one of the finest rock albums of the mid-seventies. It still is a great listening experience!

One Of These Nights - Side One

#1: **"One Of These Nights"** was co-written by guitarist Glenn Frey and drummer Don Henley. Henley performed the lead vocals and Don Felder the guitar solo. This sold over a million copies and reached #1 on the U.S. singles charts in June 1975. It peaked at #23 in Britain.

#2: **"Too Many Hands"** was co-written by bassist Randy Meisner and guitarist Don Felder. Randy did the lead vocal and both Felder and Frey handled the guitar solos.

#3: **"Hollywood Waltz"** was credited to guitarist Bernie Leadon, his brother Tim, and both Henley and Frey. Henley handled the lead vocal, Leadon the mandolin and steel guitar parts, and the synthesizer was played by Albhy Galuten (who'd worked with Eric Clapton).

#4: **"Journey Of The Sorcerer"** was Bernie Leadon's composition. David Bromberg supplied the fiddles.

One Of These Nights - Side Two

#1: **"Lyin' Eyes"** was another classic Henley/Frey composition. Glenn did the lead vocal, Bernie Leadon the lead guitar and Jim Ed Norman handled the piano parts. Released in September 1975, this song reached #2 on the U.S. singles charts, #23 in England and sold over a million copies. "Lying Eyes" also received the 1975 Grammy Award for *The Best Pop Vocal Performance By A Group.*

#2: **"Take It To The Limit,"** co-written by Randy Meisner, Don Henley and Glenn Frey, sold over a million copies and hit #4 on the American singles charts and #12 in Britain in January 1976. Randy did the lead vocal and Jim Ed Norman played the piano.

#3: **"Visions"** was a Felder/Henley composition. Felder did both the lead vocal and lead guitar work.

#4: **"After The Thrill Is Gone"** was another Henley/Frey composition. Those two split the lead vocals and Don Felder handled the lead guitar.

#5: Bernie Leadon gave a co-writing credit for **"I Wish You Peace"** to Patti Davis (daughter of President Ronald Reagan). Bernie handled the lead vocal and guitar work.

Eagles
Their Greatest Hits 1971-75
(22-22) *compact disc*

5th LP, released 2/76 - as the band entered the studio to start *Hotel California*. This compilation summed up the Eagles music before *Hotel California* and the addition of guitarist Joe Walsh to their line-up. Charting at #1 for five weeks in America, this album sold over six million copies! Please see the original album listings for details on the recordings.

Their Greatest Hits - Side One

#1: **"Take It Easy"** - from the *Eagles* album.

#2: **"Witchy Woman"** - from *Eagles*.

#3: **"Lyin' Eyes"** - from *One Of These Nights*.

#4: **"Already Gone"** - from *On The Border*.

#5: **"Desperado"** - from the *Desperado* album.

Their Greatest Hits - Side Two

#1: **"One Of These Nights"** - from the album of the same name.

#2: **"Tequila Sunrise"** - from *Desperado*.

#3: **"Take It To The Limit"** - from *One Of These Nights*.

#4: **"Peaceful Easy Feeling"** - from *Eagles*.

#5: **"Best Of My Love"** - from *On The Border*.

Eagles
Hotel California (22-22) *compact disc*

6th LP, released 12/76 - a year and a half after their last studio effort. When founding member Bernie Leadon (pron. LED-on) left the Eagles after their *One Of These Nights* tour, the band recruited guitarist Joe Walsh (formerly of the James Gang). Featuring a strong triple lead guitar line-up like Lynyrd Skynyrd, more strong lead vocalists than any other band in rock & roll, the Eagles spent the eight months between March and October 1976 recording in Miami and Los Angeles, once again working with producer Bill Szymczyk (pron. ZIM-zick) (who'd also worked with the James Gang and the Edgar Winter Group). Drummer Don Henley, bassist Randy Meisner, guitarists Glenn Frey, Don Felder and Joe Walsh averaged 29 years of age and were operating at their writing and performing peak. With these songs, the Eagles captured the attitudes and lifestyle of Southern California (and thus, eventually, the rest of America) in the seventies better than any other artist. Appropriately, *Hotel California* became one of the biggest records of the decade — spending a total of eight weeks at the #1 spot in America, it hit #2 in the U.K. and sold over 15 million copies!! This received the *1979 Best Record Of The Year* Grammy award and is still considered to be one of rock's greatest albums!

In September 1977, following the intense seven month long *Hotel California* world tour, founding member Randy Meisner left the band. He was later replaced by Timothy B. Schmit (who'd also become Poco's bassist when Meisner left that band six years earlier). Also during the Eagles post-*Hotel California* hiatus, Joe Walsh recorded his *But*

Seriously Folks solo album. That effort included "Life's Been Good To Me" — observations on the ridiculous contradictions of a rock star's lifestyle. Walsh thought he would leave much of that behind by aborting his solo career to join the Eagles. The opposite proved true when the Eagles became the biggest American band of the decade, so Joe documented it with his typical wit.

** **Special Note**: The runoff area on the original pressings of this album contained two humorous messages etched into the vinyl: "Is it 6 o'clock yet?" and "V.O.L. is five piece live." — a reference to the song "Victim Of Love." Unfortunately, that touch of Eagle-humor was totally lost on later pressings and the compact disc versions of this album.

Hotel California - Side One

#1: "**Hotel California**" was co-written by Don Felder, Don Henley and Glenn Frey. Henley did the lead vocal, Felder and Joe Walsh split the guitar solos. Released in March 1977, "**Hotel California**" became the Eagles sixth consecutive hit single, selling over a million copies while hitting #1 in America and #8 in Britain.

#2: Henley and Frey co-wrote "**New Kid In Town**" with their longtime collaborator J.D. Souther (pron. SOW-ther). Glenn handled the lead vocals and acoustic guitars, Meisner an acoustic bass called a "guitarone", Felder the electric guitars and Walsh the keyboards. In January 1977, this million-selling single simultaneously hit #1 on the U.S. charts and #20 in England. "**New Kid In Town**" was later named the 1977 *Best Arrangement For Voices* Grammy Award recipient.

#3: The Eagles' new guitarist, Joe Walsh, co-wrote "**Life In The Fast Lane**" with Henley and Frey. Henley did the lead vocal, Walsh the guitar and Frey the clavinet. The third single from this album, "**Life In The Fast Lane**" reached #11 in June 1977.

#4: "**Wasted Time**" was another Henley/Frey composition. Glenn did the lead vocal and piano work, Walsh the organ, Frey the piano, and Felder the lead guitar.

Hotel California - Side Two

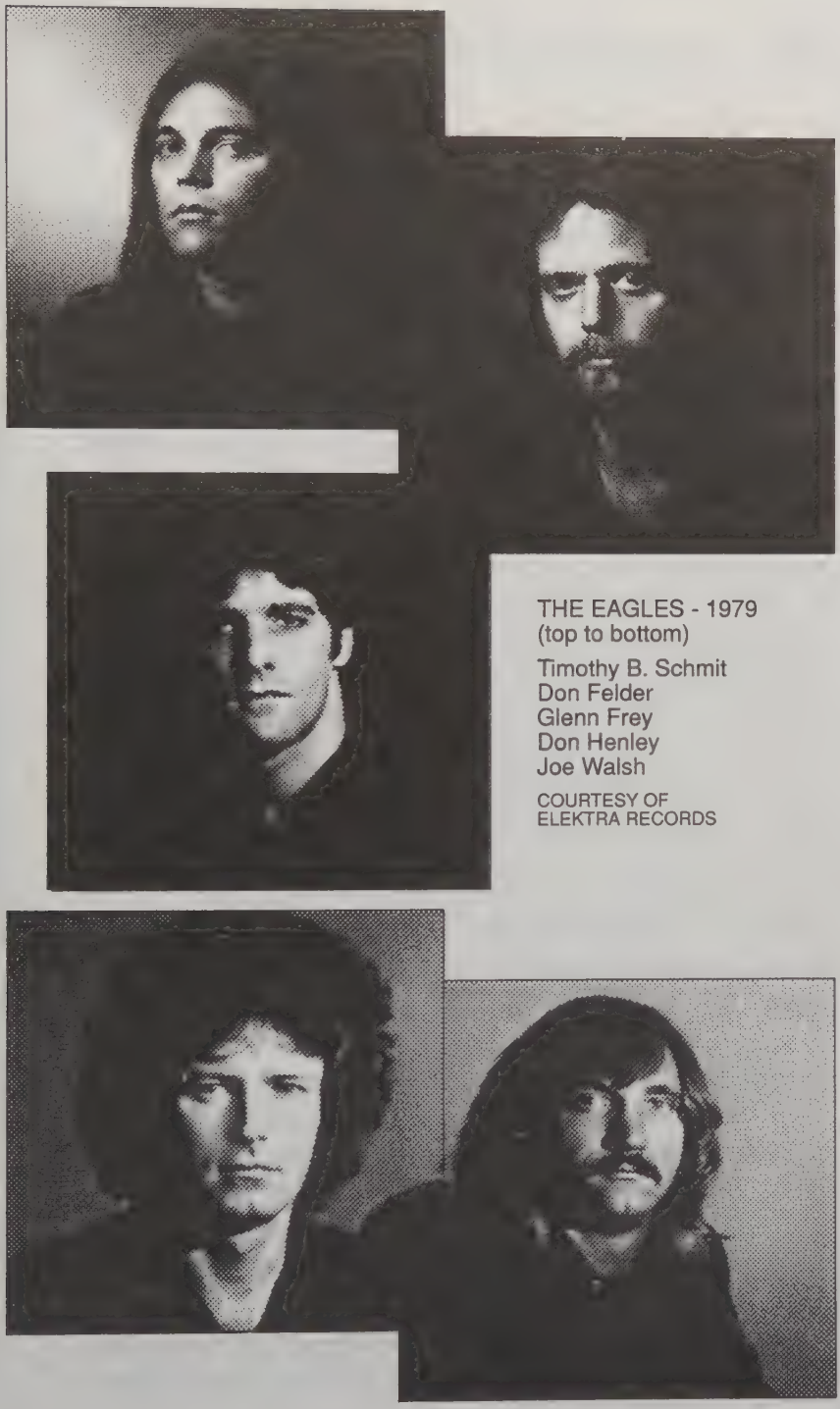
#1: For the "**Wasted Time (Reprise)**" arrangement, Henley and Frey brought in arranger Jim Ed Norman (another old friend of the band).

#2: "**Victim Of Love**" was co-written by Don Felder, J.D. Souther, Don Henley and Glenn Frey. Henley handled the lead vocal, Walsh the slide and Felder the lead guitar. This track was cut live in the studio, an exciting and unusual recording technique for the Eagles.

#3: Joe Walsh co-wrote "**Pretty Maids All In A Row**" with his longtime percussionist, Joe Vitale (pron. Vie-TAL-ee). Walsh sang the lead vocal and played piano. Both he and Frey also played synthesizer.

#4: "**Try And Love Again**" was bassist Randy Meisner's composition. He sang the lead vocal and Frey played the lead guitar.

#5: "**The Last Resort**" was another Henley/Frey composition. Henley did the lead vocal and split the synthesizer parts with Walsh. Felder supplied the pedal steel guitar.



THE EAGLES - 1979
(top to bottom)

Timothy B. Schmit
Don Felder
Glenn Frey
Don Henley
Joe Walsh

COURTESY OF
ELEKTRA RECORDS

Eagles
The Long Run (22-21) *compact disc*

7th LP - released 10/79 - almost three years after their last. The pressure to follow-up the biggest album of the seventies, *Hotel California*, and too much partying eventually proved to be the downfall of the Eagles.

The Long Run was first conceived as a double album, and the original basic tracks were done in Miami. They were redone in Los Angeles, then reworked back in Miami. More recording took place in L.A., then back in Miami and so on. Over two years and a million dollars later, the project was finished as a single album. Once again, the production was handled by Bill Szymczyk (pron. ZIM-zick) (who'd also worked with James Gang). Featuring a strong triple lead guitar line-up and more strong vocalists than any other band in rock & roll, the Eagles were at a performing and partying peak. Amazingly, even with all of the zaniness and turmoil, this album contained some of the finest material and performances of the Eagles' career — a great record! Their seventh consecutive million-seller, *The Long Run* was the Eagles' fourth album to hit #1, where it stayed for nine (!) weeks straight. In Britain, it peaked at #4. Eventually, over six million copies of *The Long Run* were sold.

When the sessions for this album were running way past schedule in December 1978, the band released the Top 20 hit single "Please Come Home For Christmas" (originally done by Charles Brown in 1961) backed with "Have A Funky New Year." Those tracks have never been released on an Eagles album.

In August 1977, following the massive *Hotel California* world tour, founding member Randy Meisner left the Eagles

to escape the high pressure world of superstardom and the internal pressures of a group of highly talented head-strong individuals. Two and a half years later, when *The Long Run* was finally released, that same inter-group friction was again rearing its ugly head. Averaging 30 years of age, drummer Don Henley, guitarists Glenn Frey, Don Felder and Joe Walsh, and Meisner's replacement, bassist Timothy B. Schmit (who'd also replaced Randy in Poco) prepared for what became their last tour.

** **Special Note**: The runoff area on the original pressings of this album contained two humorous messages etched into the vinyl: "Never let your monster lay down." and "From the polack who sailed north." — perhaps a reference to producer Bill Szymczyk. Unfortunately, that touch of Eagles-humor was totally lost on later pressings and the compact disc versions of the album.

The Long Run - Side One

#1: Co-written by drummer Don Henley and guitarist Glenn Frey, "**The Long Run**" reached #8 on the singles charts in December 1979 and sold over a million copies. Peaking at #66, it became the Eagles last English-charting single. Henley handled lead vocal, Joe Walsh the slide guitar, and Don Felder played the organ.

#2: "**I Can't Tell You Why**" was co-written by bassist Timothy B. Schmit, Don Henley and Glenn Frey. Schmit did the lead vocals and Frey handled the lead guitar. One of the prettiest songs the Eagles ever recorded, this million-seller peaked at #8 on the charts in March 1980.

#3: "**In The City**," co-written by Joe Walsh and Barry DeVorzon, was originally recorded for the soundtrack of the movie *The Warriors*. Joe handled both the lead vocal and slide guitar on this version.

#4: "**The Disco Strangler**" was co-written by Don Felder, Don Henley and Glenn Frey. Henley did the vocal work.

#5: Drummer Don Henley and guitarist Glenn Frey shared the lead vocals, writing credits and sharp insights for the "**King Of Hollywood**." Frey supplied the first guitar solo, Felder the second and Walsh the last.

The Long Run - Side Two

#1: **"Heartache Tonight"** was co-written by Don Henley, Glenn Frey, J.D. Souther (pron. SOW-ther) and Bob Seger (who'd played in a band with Frey many years earlier). Glenn handled the lead vocal and Joe Walsh played the slide guitar. This became the first hit from *The Long Run* when it sold over a million copies and reached #1 on the charts in October 1979. **"Heartache Tonight"** was later awarded the 1979 *Best Male Rock Vocal Performance* Grammy.

#2: **"Those Shoes"** was credited to Felder, Frey and Henley. Henley sang the lead vocal and Walsh handled the guitar solo.

#3: **"Teenage Jail"** was co-written by Henley, Frey and their old buddy, J.D. Souther. Henley and Frey split the lead vocals, Glenn did the synthesizer solo and Don Felder handled the guitar solo.

#4: The Henley/Frey song **"The Greeks Don't Want No Freaks"** featured backing vocals by the 'Monster Tones' — Jimmy Buffett and several of the Eagles' road crew.

#5: **"The Sad Cafe"** was credited to Henley, Frey, Walsh and J.D. Souther. Henley did the lead vocal, Felder the guitar solo and David Sanborn (who'd also worked with David Bowie) supplied the alto saxophone part. This song was dedicated to the memory of John Barrick.

Eagles

Eagles Live (17-21-19-20) *compact disc*

8th LP, released 11/80 - only a year after their last. As is often the case with live efforts, the *Eagles Live* album provided a comprehensive wrap-up of the band's career, showcasing updated arrangements and such. Most of this was recorded at the conclusion of *The Long Run* tour in July 1980 at the Santa Monica Civic Auditorium. Five additional tracks, which included most of the third side, were taken from a 1976 Los Angeles show at the conclusion of the *Hotel California* tour. The inter-band tensions that eventually caused the Eagles to break up weren't evident anywhere in this fine recording. *Eagles Live* was produced, as usual, by Bill Szymczyk (pron. ZIM-zick). Because the Eagles were such perfectionists, some additional studio re-recording was added to the concert tapes. This million-selling album hit #24 on the U.K. charts and peaked at #6 in America.

** **Special Notes**: Roy Orbison was the opening act for *The Long Run* tour. Also, the runoff area on the original pressings of this album contained four humorous messages etched into the vinyl: "Hello Federal? Ship It!!," "Is it illegal to yell movie in a firehouse?," "Not tonight, thanks." and "I've got to save up for my monster." Unfortunately, that touch of Eagle-humor was totally lost on later pressings and the compact disc versions of the album.

Eagles Live - Side One

This side was recorded at the July 1980 Santa Monica Civic Auditorium shows for *The Long Run* tour.

#1: **"Hotel California"**

#2: **"Heartache Tonight"**

#3: **"I Can't Tell You Why"**

Eagles Live - Side Two

The first and third tracks on this side were recorded at the July 1980 Santa Monica Civic Auditorium shows for *The Long Run* tour.

#1: **"The Long Run"**

#2: **"New Kid In Town"** was taken from a 1976 Los Angeles Forum show.

#3: **"Life's Been Good"** was the song Joe Walsh wrote about the ridiculous life of a rock star. It originally appeared on his 1978 solo album, *But Seriously Folks.*

Eagles Live - Side Three

With the exception of the first track, everything on this side was recorded at the 1976 Forum shows of the *Hotel California* tour.

#1: **"Seven Bridges Road"** was a Steve Young song recorded at a 1980 Santa Monica Civic concert. Released as the Eagles' last single, this reached #21 on the U.S. charts in January 1981.

#2: **"Wasted Time"**

#3: **"Take It To The Limit"**

#4: **"Doolin' Dalton (Reprise II)"**

#5: **"Desperado"**

Eagles Live - Side Four

With the exception of the second track, the songs on this side were recorded at the July 1980 Santa Monica Civic Auditorium shows for *The Long Run* tour. Also, the inner-groove on this side was an applause track that would play forever on a manual turntable — a clever trick lost on the compact disc version of the album.

#1: **"Saturday Night"**

#2: **"All Night Long,"** a Joe Walsh number, was recorded at the Long Beach Arena during *The Long Run* tour in 1980. The song originally appeared on the *Urban Cowboy* soundtrack album.

#3: **"Life In The Fast Lane"**

#4: **"Take It Easy"**

Eagles
Eagles Greatest Hits, Volume 2
(24-23) *compact disc*

9th LP, released 11/82. This greatest hits collection picked up where their first left off, and was released just in time for Christmas 1982. The Eagles' poorest charting album, this never quite made it into the Top 50. However, *Eagles Greatest Hits, Vol. 2* still sold over a million copies. Please see the original album listings for details on the recordings.

Greatest Hits, Vol. 2 - Side One

#1: **"Hotel California"** - from the album of the same name.

#2: **"Heartache Tonight"** - from *The Long Run.*

#3: **"Seven Bridges Road"** - from *Eagles Live.*

#4: **"Victim Of Love"** - from *Hotel California.*

#5: **"The Sad Cafe"** - from *The Long Run.*

Greatest Hits, Vol. 2 - Side Two

#1: **"Life In The Fast Lane"** - from *Hotel California.*

#2: **"I Can't Tell You Why"** - from *The Long Run.*

#3: **"New Kid In Town"** - from *Hotel California.*

#4: **"The Long Run"** - from the album of the same name.

#5: **"After The Thrill Is Gone"** - from *One Of These Nights* — was the oldest track on this compilation. Following this song, there appeared an unmarked 45 second outtake of Joe Walsh's distinctive piano and semi-vocal mumbling — a great example of the Eagles' humor!

Lynyrd Skynyrd

LYNYRD SKYNYRD - 1977
(top) Billy Powell, Allen Collins, Artimus Pyle, Ronnie Van Zant, Steve Gaines, Gary Rossington
(bottom) Leon Wilkeson

COURTESY OF MCA RECORDS

Lynyrd Skynyrd was one of the most critically lauded and commercially successful Southern rock bands.

Vocalist Ronnie Van Zant, drummer Bob Burns and guitarists Allen Collins and Gary Rossington met in high school in Jacksonville, Florida in 1965. They began playing covers of the Yardbirds, Beatles, Stones and Who, and went through a series of names such as the Noble Five, the Wild Cats, Sons Of Satan, Conqueror Worm and Pretty Ones. They eventually settled on Lynyrd Skynyrd — inspired by a gym teacher who gave them grief about their long hair.

By 1970, bassist Leon Wilkeson and keyboardist Billy Powell had joined Lynyrd Skynyrd. Inspired by another Jacksonville group, the Allman Brothers Band, Skynyrd began to forge their own musical identity. Guitarist Ed King (who had met Skynyrd when they opened for his Strawberry Alarm Clock in 1970) joined the boys on bass after Wilkeson left in 1972. Three months later, the band secured a record contract. The day after their debut album was

recorded, the band talked Wilkeson into rejoining, which allowed King to return to guitar. Featuring three lead guitars instead of the Allman Brothers' two, Skynyrd's sound was immediately unique. The three guitarists could also push songwriter Van Zant in slightly different directions.

When Lynyrd Skynyrd made their national debut in 1973, "Glam-rock" bands like Queen, Alice Cooper, Kiss and David Bowie were making it big. Skynyrd's image was the exact opposite — a laid back stage presence. The band members usually dressed in t-shirts and jeans, and played straight ahead rock & roll. Their lyrics were always based on true stories and personal experiences, one of Van Zant's trademarks.

Like the Doors, Skynyrd's first charting single was a million-seller, but singles were never their strong point. A band with so much energy had to play live and hope to survive the incessant touring and partying. Skynyrd's lyrics became progressively more biting with each album, matching the sharp edge of the music. By late 1977, they had scaled back on the partying, undergone a couple of personnel changes, and recorded their best, most mature album, *Street Survivors*. Poised on the brink of their greatest success and another national tour, the Skynyrd band was struck by tragedy. The late October plane crash that killed Ronnie Van Zant, guitarist Steve Gaines and two other members of the entourage destroyed one of the finest, most hard-hitting American rock bands ever.

In 1987, surviving members of the band reunited for a tribute tour and a live album. The public's overwhelming reaction demonstrated how deeply Lynyrd Skynyrd had touched the American soul.

Lynyrd Skynyrd Birth Dates:

Bob Burns, 1952
Allen Collins, 7/19/52
Steve Gaines, 9/14/49-10/20/77
Ed King, 1950
Billy Powell, 6/3/52
Artimus Pyle, 7/15/48
Gary Rossington, 12/4/51
Ronnie Van Zant, 1/15/49-10/20/77
Leon Wilkeson, 4/2/52

Lynyrd Skynyrd
Pronounced Leh'-nerd Skin'-nerd
(22-21) *compact disc*

1st LP, released 9/73. Vocalist Ronnie Van Zant, guitarists Gary Rossington and Allen Collins, keyboardist Billy Powell, bassist Leon Wilkeson and drummer Bob Burns had known each other and played in bands together since high school in 1965. When Leon Wilkeson left the band in 1972, they brought in guitarist Ed King (formerly of the Strawberry Alarm Clock) to handle the bass. After being discovered on the Georgia bar circuit in 1972 by producer Al Kooper (who'd worked with Bob Dylan and Blood Sweat & Tears), Skynyrd started recording this album in Doraville, Georgia in the spring of 1973. Producer Kooper (playing under the pseudonym Roosevelt Gook) supplied various instrumental parts, Robert Nix (of the Atlanta Rhythm Section) played drums on a track, Steve Katz (who'd also worked in Blood Sweat & Tears) supplied harmonica. Guitarist Jeff Carlisi (who later formed .38 Special) was given a "special thanks" in the album's liner notes.

Right after this album was finished, bassist Leon Wilkeson was talked into rejoining the band, which allowed Ed King to switch back to guitar. With Rossington, Collins and King, Skynyrd established their mark with three lead guitarists, a format only Buffalo Springfield had successfully used before. In 1973, the combination of three lead guitarists, Ronnie Van Zant's stage presence and lyrics (all based on true stories), and the band's straightforward songwriting were totally unique on the rock music scene. Lynyrd Skynyrd was soon hailed as the biggest and best of the "Southern Rock" bands.

After this Top 30 charting album was released, Lynyrd Skynyrd got the enviable job of opening for the Who's *Quadrophenia* tour. The Who were in a shambles during that tour, and Skynyrd (averaging 22 years of age) quickly established themselves as one of America's hottest live bands. Although Lynyrd Skynyrd didn't achieve a big commercial breakthrough until their second album, it was during their first year of touring that they perfected the technique of touring, playing and partying until they dropped from exhaustion.

Considering the strength the group displayed on stage, both producer Kooper and the band later said they didn't think that *Pronounced Leh'-nerd Skin'-nerd* captured the true spirit of the band.

** **Special Note**: Lynyrd Skynyrd took their name from a disliked high school gym teacher, Leonard Skinner.

Pronounced Leh'-nerd Skin'-nerd - Side One

#1: Guitarist Gary Rossington and vocalist Ronnie Van Zant co-wrote "**I Ain't The One.**" Allen Collins played the lead guitar on this song, which was based on a true incident involving Ronnie.

#2: Collins co-wrote "**Tuesday's Gone**" with Van Zant. Rossington handled the lead guitar. Robert Nix (of the Atlanta Rhythm Section) was brought in to play the drums on this track.

#3: "**Gimme Three Steps**" was another Collins/Van Zant composition on which Rossington played lead guitar. Based on another true incident involving Van Zant, this was released as the band's first single in November 1973. The flipside, a track called "**Mr. Banker,**" wasn't released on an album until 1987.

#4: "**Simple Man**" was credited to Rossington and Van Zant, who wrote the lyrics based on what their mothers had told them. Producer Al Kooper wouldn't record this song, so Ronnie escorted him out of the studio and the band recorded it themselves. Kooper was later so impressed, he added some additional instrumentation.

Pronounced Leh'-nerd Skin'-nerd - Side Two

#1: "**Things Goin' On**" was co-written by vocalist Ronnie Van Zant and Gary Rossington, who also handled the lead guitar.

#2: "**Mississippi Kid**" was credited to Van Zant, drummer Robert Burns and producer Al Kooper. Ed King played lead guitar on this track.

#3: Guitarist Ed King co-wrote "**Poison Whiskey**" with Ronnie Van Zant. Rossington supplied the lead guitar.

#4: Allen Collins and Ronnie Van Zant co-wrote "**Free Bird**" in tribute to Duane Allman. Collins, who had written the basic melody five years earlier, also played the lead guitar. "**Free Bird**," with the flipside "**Down South Jukin'**" (a Van Zant and Rossington composition), was eventually released as a single in November 1974 — fourteen months after this album. It peaked at #19 in January 1975.

Lynyrd Skynyrd

Second Helping (20-18) *compact disc*

2nd LP, released 4/74. This album contained some of the finest material recorded by Lynyrd Skynyrd's original three-guitar line-up, which averaged 22 years of age. That Skynyrd line-up included vocalist Ronnie Van Zant, bassist Leon Wilkeson, keyboardist Billy Powell, guitarists Allen Collins, Gary Rossington and Ed King (who co-wrote half of these songs), and drummer Bob Burns (who left the group after their second tour). Most of these songs had been written before the release of the band's debut effort, during the rehearsals as the band worked bassist Leon Wilkeson back into the fold. The production was again handled by Al Kooper (who'd also worked with Dylan and the Stones), and the L.A. sessions went very quickly in January 1974.

With the breakthrough success of the "Sweet Home Alabama" single from this album, and their continued "Tour-till-you-drop" live schedule, Lynyrd Skynyrd came to the forefront as the biggest and best of the Southern rockers. But the price was high — the insane touring schedule was the main reason drummer Bob Burns dropped out in December before the band started recording their next album.

Second Helping sold over a million copies and charted at #12, finally giving Lynyrd Skynyrd their big commercial breakthrough.

Second Helping - Side One

#1: Guitarists Ed King and Gary Rossington co-wrote "**Sweet Home Alabama**" with vocalist Ronnie Van Zant as a reply to Neil Young's "Southern Man" two days after the band finished their first album. Later, when Van Zant finally met Young, they became friends and mutual fans. Ed King played lead guitar on this track, and the backing vocals were supplied by Merry Clayton and Clydie King (who'd both worked with the Rolling Stones). Skynyrd's third single and first million-selling Top 10 hit, "**Sweet Home Alabama**" peaked at #8 on the charts in August 1974. The track "**Take Your Time**" was used (for the second time) as the flipside.

#2: "**I Need You**" was credited to Ed King and Ronnie Van Zant. Guitarists Allen Collins and Gary Rossington supplied the dual leads, and sessionman Mike Porter helped Bob Burns on drums. As the young band was working on the basic tracks for this song, John and Yoko Lennon walked into the studio. Besides making the young band very nervous, Lennon's presence inspired them to try even harder to do well.

#3: On "**Don't Ask Me No Questions**," Gary Rossington wrote the music and played the leads, and Ronnie Van Zant wrote some of his sharpest lyrics to that date. Bassist Leon Wilkeson did the backing vocals, and guitarist Ed King handled the bass. Producer Al Kooper played piano and brought in a horn section which included Bobby Keys (another Rolling Stones alumnus). Skynyrd's members later complained about horns being added to their music. This was the band's second single, released in April 1974, but it didn't chart. "**Take Your Time**" was used as the flipside — but that song didn't appear on an album until 1987!

#4: The hard rocking "**Workin' For MCA**" was an Ed King/Ronnie Van Zant composition. Rossington and Collins supplied the dual leads.

Second Helping - Side Two

#1: Guitarist Allen Collins and vocalist Ronnie Van Zant co-wrote **"The Ballad Of Curtiss Lowe."** The Curtiss Lowe character was directly inspired by Claude Hammer, an old bluesman who owned a grocery store near the Van Zant household. The boys credited Claude with teaching them how to play slide guitar. Producer Al Kooper played piano on this track.

#2: Ed King co-wrote **"Swamp Music"** with Ronnie Van Zant. Rossington played the guitar solo, Ed King the guitar fills and bassist Leon Wilkeson did the backing vocals.

#3: **"The Needle And Spoon"** was another Collins/Van Zant tune.

#4: **"Call Me The Breeze"** was written by J.J. Cale, who'd also had several songs covered by Eric Clapton. Rossington supplied the guitar leads, Ed King the guitar fills, Billy Powell the piano, bassist Leon Wilkeson the backing vocals and producer Al Kooper again arranged the horns which, again, the band didn't like.

Lynyrd Skynyrd
Nuthin' Fancy (19-19) *compact disc*

3rd LP, released 3/75. When original drummer Bob Burns left after the *Second Helping* tour, Skynyrd brought in the 26-year-old Artimus Pyle. He joined the successful hard-rocking Southern band as they were beginning to take control of their career. This was the last Skynyrd album produced by Al Kooper, who'd discovered the band playing the bar circuit. Al and the band never quite operated on the same wavelength, and they made no attempt to hide their feelings about it. This was also the last album for guitarist Ed King, who tired of the heavy touring and partying. The rest of Skynyrd's line-up, Ronnie Van Zant, Gary Rossington, Allen Collins, Leon Wilkeson and Billy Powell also seemed worn out on this recording. Although some of their playing was tight, a lot of the writing didn't measure up to their first two albums.

Nuthin' Fancy sold over a million copies and peaked at #9, their highest charting effort to that date. In Britain it peaked at #43. The following series of concerts (their infamous "Torture Tour") saw Lynyrd Skynyrd on the road for months, even traveling to Europe for the first time. Even for a band averaging 24 years of age, constant performing and partying can get old.

** **Special Note**: The album was dedicated to Lacy Van Zant (Ronnie's dad), Shorty Medlocke (who'd taught Ronnie and Gary how to play the blues), and Peter Rudge (Skynyrd's manager).

Nuthin' Fancy - Side One

#1: "**Saturday Night Special,**" co-written by guitarist Ed King and vocalist Ronnie Van Zant, reached #27 on the singles charts in July 1975. This song was put together and recorded in one night with the Atlanta Rhythm Section's Rodney Mills (who later produced .38 Special). Bassist Leon Wilkeson provided backing vocals, and producer Al Kooper played the Moog synthesizer. In the countdown at the beginning of this song, you can hear a guitarist's amplifier buzzing (evidently, it wasn't grounded properly).

#2: "**Cheatin' Woman**" was co-written by guitarist Gary Rossington, producer Al Kooper and Ronnie Van Zant. Kooper played the organ, King the slide guitar, and Allen Collins did the final solo.

#3: "**Railroad Song**" was another King/Van Zant composition. Except for Collins' solo, King played all the guitars and Kooper again supplied the organ. Jimmy Hall played the harmonica.

#4: "**I'm A Country Boy**" was credited to Collins and Van Zant. Allen contributed the solos and Ed King played slide guitar.

Nuthin' Fancy - Side Two

#1: **"On The Hunt"** was credited to guitarist Allen Collins and vocalist Ronnie Van Zant. Rossington played lead.

#2: Guitarist Gary Rossington wrote the music and Ronnie Van Zant the lyrics for **"Am I Losin'."** Rossington and Ed King also played acoustic guitars on this track.

#3: Van Zant took a rare solo writing credit for **"Made In The Shade."** The song was dedicated to Shorty Medlocke (whose son, Rickey, formed Blackfoot). Shorty had taught Ronnie and Gary how to play the blues. Jimmy Hall supplied the harmonica parts. This was used as the flipside of the **"Saturday Night Special."**

#4: **"Whiskey Rock-A-Roller"** was credited to guitarist Ed King, piano player Billy Powell and Ronnie Van Zant. King and Rossington supplied the leads, and Canadian David Foster (who would later produce Chicago) furnished extra keyboard parts.

Lynyrd Skynyrd
Gimme Back My Bullets (17-18) *compact disc*

4th LP, released 2/76. Having tired of the heavy touring and partying, guitarist Ed King split after the *Nuthin' Fancy* tour. His role as songwriter was taken over by guitarist Allen Collins, who co-wrote most of these songs with vocalist Ronnie Van Zant. As a result of King's departure, *Gimme Back My Bullets* became the only album Skynyrd made without their trademark three lead guitarists. Also, Skynyrd's dissatisfaction with original producer Al Kooper had come to a head during the recording of their previous album *Nuthin' Fancy*. This was their first effort with producer Tom Dowd (who'd also worked with Eric Clapton and the Allman Brothers Band).

The recording began in October 1975, but with the change of producers and songwriters, and the toll being exacted by Lynyrd Skynyrd's torturous routine of constant gigs and partying, it was no surprise that this music suffered. Without any hits, this transitional album peaked at #29 on the charts and became the band's fourth consecutive million-selling album. However, the following tour saw the introduction of new guitarist Steve Gaines and the return of the band's spark. It was on the *Gimme Back My Bullets* tour that Skynyrd recorded their very successful live album, *One More From The Road.*

** **Special Note**: This album was dedicated to drummer Artimus Pyle's father, Del.

Gimme Back My Bullets - Side One

#1: "**Gimme Back My Bullets**" was co-written by guitarist Allen Collins and vocalist Ronnie Van Zant. This was released as a single in May 1976, but didn't chart.

#2: "**Every Mother's Son**" was another Collins/Van Zant song.

#3: Guitarist Gary Rossington co-wrote "**Trust**" with Collins and Van Zant.

#4: "**I Got The Same Old Blues**" was a J.J. Cale song.

Gimme Back My Bullets - Side Two

#1: "**Double Trouble**" was credited to guitarist Allen Collins and Ronnie Van Zant, and was released as a single in March 1976. It barely reached #80.

#2: Guitarist Gary Rossington co-wrote "**Roll Gypsy Roll**" with Collins and Van Zant. This song was used as the flipside of the "**Double Trouble**" single.

#3: "**Searching**" was another Collins/Van Zant composition.

#4: "**Cry For The Bad Man**" was credited to Rossington, Collins and Van Zant.

#5: "**All I Can Do Is Write About It**" was another Collins/Van Zant song. This was used as the flipside of the "**Gimme Back My Bullets**" single.

Lynyrd Skynyrd
One More From The Road
(21-21-21-23)(CD, 21-17-11-23) *compact disc*

5th LP, released 9/76. This was recorded live in July 1976, on three consecutive nights at the Fox Theater in Atlanta, Georgia near the end of the *Gimme Back My Bullets* tour that introduced the band's new guitarist, 27-year-old Steve Gaines. Along with Gaines, Skynyrd's third line-up included 27-year-old vocalist Ronnie Van Zant, guitarists Allen Collins and Gary Rossington (both 24 years old), 24-year-old bassist Leon Wilkeson, 24-year-old keyboardist Billy Powell, and 28-year-old drummer Artimus Pyle. This marked the last full Lynyrd Skynyrd album produced by Tom Dowd (who'd also worked with the Allman Brothers Band and Eric Clapton). Reaching #17 in Britain, this #9 American charting, million-selling album captured one of the best Southern rock bands at their prime — it's really hot!

** **Special Notes**: Skynyrd's concert sound mixer was Kevin Elson, who later did the same job for Journey and became a record producer on his own. Also, due to time restrictions, the compact disc version of this album contains two fewer cuts — one later appeared on *Best Of The Rest* and the other disappeared into the void.

One More From The Road - Side One

#1: **"Workin' For MCA"**

#2: **"I Ain't The One"**

#3: **"Searching"** was used as the flipside of the live **"Free Bird"** single.

#4: **"Tuesday's Gone"**

One More From The Road - Side Two

#1: **"Saturday Night Special"**

#2 (except on the CD): **"Travelin' Man"** was used as the flipside of the **"Gimme Three Steps"** single. Left off the compact disc version of this album, this track has never appeared on a CD.

#3 (#2 on the CD): **"Whiskey Rock-A-Roller"**

#4 (#3 on the CD): **"Sweet Home Alabama"**

One More From The Road - Side Three

#1: This version of **"Gimme Three Steps"** was released as a single in February 1977, but it didn't chart.

#2: **"Call Me The Breeze"** was the J.J. Cale song.

#3 (except on the CD): **"T For Texas"** was left off the compact disc version of this album, but later appeared on *Best Of The Rest*.

One More From The Road - Side Four

#1: **"The Needle And Spoon"** was an Allen Collins/Ronnie Van Zant song.

#2: **"Crossroads"** was the Robert Johnson blues number that Eric Clapton had made his signature song with Cream.

#3: **"Free Bird"** reached #38 on the singles charts in January 1977. **"Searching"** was the flipside.

Lynyrd Skynyrd
Street Survivors (18-18) *compact disc*

6th LP, released 10/77. By the time these sessions began in April 1977, several of Lynyrd Skynyrd's members had gone through a change of lifestyle. The lack of partying brought a new vitality and strength to their music, and their new 28-year-old guitarist Steve Gaines contributed several songs as well. Vocalist Ronnie Van Zant, guitarists Allen Collins and Gary Rossington (both 25 years old), bassist Leon Wilkeson and keyboard player Billy Powell (both 24 years old) and drummer Artimus Pyle (who was 29) were at their performing peak. After hassles developed with producer Tom Dowd, engineer Rodney Mills (a longtime friend of the band who'd also worked with the Allman Brothers Band) did the final mixing. An older track was also included, recorded several years earlier with a different line-up and co-produced by Tim Smith and Jimmy Johnson (of the Muscle Shoals Rhythm Section). The result was the finest, best-selling and most consistent album of Lynyrd Skynyrd's career. *Street Survivors* ultimately sold several million copies and charted at #5.

On October 15th, 1977, Lynyrd Skynyrd began their massive *Street Survivors* world tour. On October 20th, three days after this album was released, the band was involved in a terrible plane crash that killed 28-year-old vocalist Ronnie Van Zant, guitarist Steve Gaines and his sister, Cassie, and personal manager Dean Kilpatrick. All of the other band members were seriously injured. Just as Lynyrd Skynyrd were reaching their peak, they were destroyed by tragedy.

** **Special Note**: The original album cover, showing the band members being consumed by flames, was replaced with another group shot immediately following the plane crash.

Street Survivors - Side One

#1: Guitarist Gary Rossington co-wrote **"What's Your Name?"** with vocalist Ronnie Van Zant. Allen Collins supplied the guitar solo, and this peaked at #13 on the singles charts in January 1978.

#2: **"That Smell"** was credited to Van Zant and guitarist Allen Collins. Collins and Steve Gaines provided the guitar solos.

#3: **"One More Time,"** a Rossington/Van Zant number, was recorded much earlier at Muscle Shoals Studios by a completely different line-up. Ronnie Van Zant did the lead vocals, Allen Collins, Gary Rossington and Ed King (an original member of the band) handled the guitars, Rick Medlocke (a member of Blackfoot and a boyhood friend of Lynyrd Skynyrd) played drums and Greg Walker (another boyhood friend who was also a member of Blackfoot) supplied the bass. Several songs by this same line-up would appear on the next Lynyrd Skynyrd album, *Skynyrd's First..And Last.*

#4: **"I Know A Little"** was a Steve Gaines song.

Street Survivors - Side Two

#1: Vocalist Ronnie Van Zant and new guitarist Steve Gaines co-wrote "**You Got That Right.**" This reached #69 on the singles charts in May 1978.

#2: "**I Never Dreamed**" was another Van Zant/Gaines composition.

#3: "**Honky Tonk Night Time Man**" was a Merle Haggard song. Merle was one of Ronnie Van Zant's favorite performers.

#4: "**Ain't No Good Life**" was another Steve Gaines song.

Lynyrd Skynyrd
Skynyrd's First...And Last
(19-18) *compact disc*

7th LP, released 9/78. Containing some of Ronnie Van Zant's finest writing, this album was compiled from tapes recorded between 1970 and 1972, before Skynyrd was discovered by producer Al Kooper. Several of these numbers featured Rick Medlocke and Greg Walker (both of Blackfoot), boyhood friends of Van Zant, Collins and Rossington. Plans to release this album had been made before the fatal plane crash that destroyed the band, so this wasn't the case of gross exploitation it first appeared to be. Artimus Pyle and Steve Gaines helped with this compilation, and the production was done by the same team that worked on the *Street Survivors* album — Jimmy Johnson (of the Muscle Shoals Rhythm section) and Tim Smith. *Skynyrd's First..And Last* charted at #15 in the U.S., #50 in England and sold over a million copies.

First...And Last - Side One

#1: **"Down South Jukin'**," co-written by Ronnie Van Zant and Gary Rossington, was recorded by the original Lynyrd Skynyrd line-up and used as the flipside of the "**Free Bird**" single.

#2: "**Preacher's Daughter**" was co-written by Ronnie Van Zant and his boyhood friend Rickey Medlocke. Medlocke played drums on this track, Rossington and Collins guitars and Greg Walker bass.

#3: "**White Dove**" was a Rickey Medlocke song. Medlocke did the vocals, Gimmer Nichols and Gary Rossington played guitar, Ed King the bass, and Randy McCormick handled the mellotron.

#4: "**Was I Right Or Wrong**," a Rossington/Van Zant composition, was recorded by the original Skynyrd line-up.

#5: "**Lend A Helpin' Hand**" was credited to Collins, Rossington and Van Zant. Greg Walker played bass and Rick Medlocke drums on this track.

First...And Last - Side Two

#1: "**Wino**" had been written by boyhood friends Ronnie Van Zant, Allen Collins and Rickey Medlocke. Medlocke played drums, Collins and Rossington guitar, and Greg Walker handled the bass.

#2: "**Comin' Home**," co-written by Allen Collins and Ronnie Van Zant, featured Collins, Rossington and Ed King on guitar, Greg Walker on bass, Billy Powell on piano, and Rickey Medlocke on drums.

#3: The Rickey Medlocke song "**The Seasons**" featured Rossington, Collins and King on guitar, Greg Walker on bass, and Medlocke on vocals, drums and mandolin.

#4: "**Things Goin' On**" was a Rossington/Van Zant song recorded by the original Lynyrd Skynyrd line-up.

Lynyrd Skynyrd

Gold & Platinum (20-23-19-23) *compact disc*

8th LP, released 12/79. This was the definitive Lynyrd Skynyrd greatest hits package, covering the entire recording career of one of America's greatest rock & roll bands. Charting at #12 in the U.S. and #49 in Britain, this compilation sold over a million copies. Please see the original album listings for details on the recordings.

Gold & Platinum - Side One

#1: **"Down South Jukin'"** - from *First And Last.*

#2: **"Saturday Night Special"** - from *Nuthin' Fancy.*

#3: **"Gimme Three Steps"** - the live version from *One More From the Road.*

#4: **"What's Your Name?"** - from *Street Survivors.*

#5: **"You Got That Right"** - from *Street Survivors.*

Gold & Platinum - Side Two

#1: **"Gimme Back My Bullets"** - the title cut from that album.

#2: **"Sweet Home Alabama"** - from the first Skynyrd album.

#3: **"Free Bird"** - the live version from *One More From the Road.*

Gold & Platinum - Side Three

#1: **"That Smell"** - from *Street Survivors.*

#2: **"On The Hunt"** - from *Gimme Back My Bullets.*

#3: **"I Ain't The One"** - the live version from *One More From the Road.*

#4: **"Whiskey Rock-A-Roller"** - from *Nuthin' Fancy.*

Gold & Platinum - Side Four

#1: **"Simple Man"** - from *Pronounced Leh'-nerd Skin'-nerd*

#2: **"I Know A Little"** - from *Street Survivors.*

#3: **"Tuesday's Gone"** - from *Pronounced Leh'-nerd Skin'-nerd*

#4: **"Comin' Home"** - from *First And Last.*

Lynyrd Skynyrd
Best Of The Rest (20-20) *compact disc*

9th LP, released 11/82. Containing two previously unreleased but minor tracks, this compilation didn't even make it beyond #171 on the charts. Please see the original album listings for details on the recordings.

Best Of The Rest - Side One

#1: **"I've Been Your Fool"** was a previously unreleased Van Zant/Collins/Rossington outtake from *Street Survivors*.

#2: **"Gotta Go"** was a Van Zant/Collins/Rossington outtake from *Street Survivors*, previously unreleased.

#3: **"I'm A Country Boy"** - from *Nuthin' Fancy*.

#4: **"Double Trouble"** - from *Gimme Back My Bullets*.

#5: **"Workin' For MCA"** - from *One More from The Road*.

Best Of The Rest - Side Two

#1: **"Call Me The Breeze"** - from *Second Helping*.

#2: **"I Never Dreamed"** - from *Street Survivors*.

#3: **"T For Texas"** - from *One More From The Road*.

Lynyrd Skynyrd
Legend (22-24) *compact disc*

10th LP, released 10/87. A compilation of unreleased tracks and B-sides, this album demonstrated both the breadth of Lynyrd Skynyrd's music and their lasting commercial appeal. Released on the tenth anniversary of their tragic plane crash, this compilation charted at #41. But public response was so great to the short tribute tour by surviving band members that many dates were added to the schedule and a new live album was recorded.

Legend - Side One

#1: **"Georgia Peaches"** had been recorded about the time of the *Street Survivors* sessions with producer Tom Dowd.

#2: **"When You Got Good Friends"** was an unfinished Allen Collins/Ronnie Van Zant demo. For this album, additional tracks were recorded by Larry Jungstrom, Steve Brookins and Don Barnes (all from .38 Special) with producer Tom Dowd.

#3: **"Sweet Little Missy"** had been recorded about the time of the *Street Survivors* sessions with producer Tom Dowd.

#4: **"Four Walls Of Raiford"** was co-written by Ronnie Van Zant and Jeff Carlisi (of .38 Special). Guitarist Gary Rossington, keyboardist Billy Powell and drummer Leon Wilkeson provided the backing tracks for this slide-guitar blues number which was produced by Tom Dowd.

#5: **"Simple Man"** was an outtake from the Fox Theater concerts in Atlanta that yielded the *One More From The Road* album. This track was also produced by Tom Dowd.

Legend - Side Two

#1: "**Truck Drivin' Man**," co-written by Gary Rossington and Ronnie Van Zant, had been recorded by the original Lynyrd Skynyrd line-up and produced by Al Kooper. Ronnie said the song was inspired by his father, Lacy Van Zant. This track garnered lots of airplay when the *Legend* album was released in 1987.

#2: "**One In The Sun**" was an excellent number written by guitarist Steve Gaines. This was recorded by Steve's band just before he joined Lynyrd Skynyrd. Tom Dowd and John Ryan shared the production credits.

#3: "**Mr. Banker**," a Rossington/Van Zant composition, had been used as the B-side of Skynyrd's first single, "**Gimme Three Steps**." This was produced by Al Kooper.

#4: Co-written by guitarist Ed King and vocalist Ronnie Van Zant, and produced by Al Kooper, "**Take Your Time**" had been used as the B-side of Skynyrd's second and third singles, "**Don't Ask Me No Questions**" and "**Sweet Home Alabama**."

Lynyrd Skynyrd
Southern By The Grace Of God — Tribute Tour 1987 (18-20-20-20) *compact disc*

11th LP, released 4/88. In October 1987, a tour by the surviving members of Lynyrd Skynyrd had been set up to pay tribute to the band on the tenth anniversary of their tragic plane crash. When the tour proved to be much more successful than anyone had imagined, it was extended by many dates. Eventually this excellent album resulted — but not before the surviving family of the deceased band members had sued to stop the use of the Lynyrd Skynyrd name. That suit resulted in the addition of *Tribute Tour 1987* to this album's title.

The 1987 Lynyrd Skynyrd line-up included original members Gary Rossington and Ed King on guitar, Leon Wilkeson on bass, Billy Powell on piano and Artimus Pyle on drums. Original Skynyrd guitarist Allen Collins had been paralyzed in a car accident and was listed as the arranger for the tour. Johnny Van Zant handled his brother's vocals and Randall Hall took Collins' place on guitar. Special appearances were made at various times throughout the tour and on this recording by Charlie Daniels, Donnie Van Zant (of .38 Special), guitarists Steve Morse (of the Dixie Dregs and Kansas), Jeff Carlisi (of .38 Special) and Toy Caldwell (of the Marshall Tucker band). Produced by Jimmy Johnson (of the Muscle Shoals Rhythm Section), *Southern By The Grace Of God - Tribute Tour 1987* peaked at #68 on the charts.

** **Special Notes**: This album was dedicated to Ronnie Van Zant, Steve and Cassie Gaines, Dean Kilpatrick, Kathy Collins and Chuck Flowers.

...Tribute Tour 1987 - Side One

#1: **"Introduction/Workin' For MCA"** included an introduction from Lacy Van Zant (Ronnie's dad). Guitarist Ed King and piano player Billy Powell took solo turns in this song.

#2: **"That Smell"**

#3: **"I Know A Little"**

...Tribute Tour 1987 - Side Two

#1: **"Comin' Home"** featured guitarists Randall Hall on the middle solo and Gary Rossington on the last one.

#2: **"You Got That Right"**

#3: Randall Hall did the guitar solos in **"What's Your Name?"**

...Tribute Tour 1987 - Side Three

#1: **"Gimme Back My Bullets"**

#2: **"Swamp Music"** featured a guitar solo by Gary Rossington.

#3: Both Donnie and Johnny Van Zant covered their older brother Ronnie's vocals on **"Call Me The Breeze."** The solos were done by guitarists Toy Caldwell (of the Marshall Tucker Band), Charlie Daniels, Gary Rossington and Billy Powell. Ed King and Jeff Carlisi (of .38 Special) also played guitar on this.

...Tribute Tour 1987 - Side Four

#1: **"Dixie/Sweet Home Alabama"** featured Charlie Daniels, and Donnie and Johnny Van Zant covering Ronnie Van Zant's vocals. Ed King and Randall Hall took the guitar solos.

#2: **"Free Bird"** was performed without vocals, with a microphone stand in the spotlight.

Lynyrd Skynyrd

Innyrds (26-23) *compact disc*

12th LP, released 4/89. Including two previously unreleased outtakes, this was just another compilation. Please see the original album listings for details on the recordings.

Innyrds - Side One

#1: "**Sweet Home Alabama**" - from *Second Helping.*

#2: "**Swamp Music**" - from *Second Helping.*

#3: "**Gimme Three Steps**" - from *Pronounced Leh'-nerd Skin'-nerd.*

#4: This was a previously unreleased outtake version of "**Double Trouble.**"

#5: This was a previously unreleased outtake version of "**Free Bird.**"

Innyrds - Side Two

#1: "**Saturday Night Special**" - from *Nuthin' Fancy.*

#2: "**What's Your Name?**" - from *Street Survivors.*

#3: "**That Smell**" - from *Street Survivors.*

#4: "**Don't Ask Me No Questions**" - from *Second Helping.*

#5: "**Call Me The Breeze**" - from *Second Helping.*

GLOSSARY

Analog Recording – until recently, analog recording was the only electronic method available for transferring voice or music onto tape or phonograph records. Skipping the technicalities, the **analog recording** process is similar to painting a line on a roadway: the line is only as smooth as the road's surface. No matter what, the line will always have the texture of that surface, just as an **analog recording** will always have the background noise and distortion inherent to the tape or phonograph record. **Digital recording** (a completely different technology) is like having that painted line suspended in the air, free of any background textures. **Digital recordings** have no tape or record noise, and no inherent distortion (see **Digital Recording**).

Artist – a word that is used fast and loose in the music business, usually to describe performers.

B-side – the non-hit side of a single. Also see **flipside**.

Basic Tracks – the basic instrumentation of rock & roll is the rhythm section (drums and bass, and sometimes keyboards or guitar). Often those instruments will be recorded before anything else, and that initial recording is referred to as the **basic tracks** (see **Tracks** for more details). The **basic tracks** are sometimes finished on the first few takes to get a fresh, sharp feel to the music.

Bootleg – any recording not authorized by the **artist**. While the quality of **bootleg** recordings are usually dubious at best, the fact that the **artist** had no control over the release of their own music is odious. Because the **artist** receives no income from the project, **bootlegs** are a great way for the unscrupulous to leech money off the talented. Reasons enough not to deal with **bootlegs**.

Compact Disc – a small acrylic disc embossed with a specially encoded **digital recording** (or digitally remastered recording). The encoded signal is deciphered with a laser beam, quite unlike the signal on a phonograph record that's deciphered by dragging a sharp diamond stylus through a plastic groove. While **compact discs** (or **CDs**) aren't indestructible, there is no degradation of sound with repeated use, nor is there any added background noise or distortion (quite unlike a phonograph record). Thus was born the phrase, "...with no record noise and virtually no distortion." With their convenience, ease of use and incredible sound fidelity,

compact discs are the most important consumer-oriented hi-fi development since stereo was invented.

Concept Album – is purposely made with a theme, either lyrical or melodic, tying the songs together. The Beatles' *Sgt. Pepper* album was one of the first, Pink Floyd's *The Dark Side Of The Moon* one of the most mind-boggling, Jethro Tull's *Thick As A Brick* one of the most complete and Bruce Springsteen's *Born In The USA* one of the most popular.

Cover Band – a group that plays songs written and first recorded by another **artist**.

Cover Song – any version of a song other than the original done by the original **artist**.

Demo – a recording, usually very basic and rather rough, made to demonstrate a song or an **artist**.

Digital Recording – a relatively new process that, using computer technology, eliminates the distortion and background noise inherent to tape recording. If done properly (as on Dire Straits' *Brothers In Arms* album), the sound is incredibly clean, clear and natural. If not done properly, **digital recordings** can be harsh and unnatural, giving persnickety audiophiles something to complain about and, thus, reason to live. Most **artists** still use **analog recording** techniques in the studio (for a "warmer" sound and/or because it's cheaper), then master their work in digital for a cleaner final mix (see **Analog Recording**).

EP – an Extended Play record, longer than a single, shorter than an album. An **EP** might contain four songs, instead of ten like an album.

Engineer – Recording **engineers** are responsible for capturing the sound on tape exactly as the **artist** and **producer** want it. However, besides making sure everything sounds right, **engineers** must also work closely and continually with the others, while not interrupting the creative process — a very difficult job. Some **producers** do their own engineering and most started as **engineers**. You can be assured that seeing the names of certain **engineers** on an album jacket, guarantees the sound will be top-notch. Check out some of your favorite albums.

Flipside – the other side of a single. Some **artists**, such as Springsteen and U2, use unreleased **outtakes** as **flipsides**.

Gig – a musician's term for a live show or recording date.

Half-speed Master – a process for making phonograph records. **Half-speed mastering** involves cutting super-quality metal record pressing-masters at half the normal speed to reduce distortion to a minimum. Using those special pressing-masters to actually squash the hot plastic into shape, the resulting album (made of special vinyl) plays back at normal speed, but with noticeably reduced distortion. Adding to the quality of the **half-speed master** is the use of the original **master tapes**, which always sound better.

Inner Groove – The last groove that encircles the record label on a phonograph record is called the **inner groove**. Over the years, several artists (including the Beatles, the Eagles, James Gang and Def Leppard) have put material, such as applause, in the **inner groove**. Only a manual turntable will play the **inner groove**, which is a shame because it prevents so many people from enjoying the joke.

Lick – This **lick** is a musical term, not what your mother warned you about (See **Riff** for a complete explanation).

Master Tapes – This refers to the actual recording tape the **artist, producer** and **engineer** recorded on. **Master tapes** always sound better than copies. If a **master tape** wasn't used for the **compact disc** mastering, then the record company did you a disservice.

Outtake – a recorded song that didn't make it onto the album, no matter what the reason.

Overdubbing – After recording the **basic tracks** for a song, an **artist** will often record (or dub) additional parts onto the **master tape**, parts like guitar solos or backing vocals. That process is called **overdubbing**. Some **artists** do it a lot, some not much at all.

Pressings – Phonograph records are made by **pressing** (or smashing) hot vinyl between two record masters. The care used in making those masters and the quality of the vinyl determines the quality of the **pressing** of the record. See **Special Pressings** for more detail.

Producer – Next to the songwriting quality, the **producer** is the most important part of any recording. A good **producer** has the ability to bring out the best in both the **artist** and music, while a bad one acts as a torpedo. Some **producers** add their own touch or sound to the music, some don't. Some can turn lightweight material into hits, and some can lose everything in the mix. In the studio, the **producer** can act as the music arranger, the director, an additional member of the group, the budget-master, a mediator of creative arguments, a babysitter, a cheerleader, or just hang back and keep track of where the music is going – any or all of these tasks are possible and sometimes necessary. Most **producers** started out as recording **engineers** and some still run their own control boards. Occasionally **artists** have enough self-control and foresight to produce themselves with the help of a good **engineer**. Generally, though, someone outside of the group is needed to keep things in perspective.

You'll find certain **producers** consistently showing up on great records, often by very diverse groups. Following those **producers'** careers can be just as illuminating as following a musician's.

Riff – (or **lick**) is a series of notes (sometimes a melody line) that provides an integral part of a song. If a **riff** is particularly catchy, it may be called a **hook**.

Segue (pron. SEG-way) – is the mixing or blending of one song into another. Most disc jockies think they know how to **segue** properly, (some actually do). Occasionally, a recording **artist** will **segue** songs on an album.

Special Pressing – This term applies only to phonograph records. The most common **special pressings** are **half-speed** or **direct-to-metal masters**, and foreign pressings. Both Japanese and German record companies use better vinyl and more careful, precise mastering techniques than their American counterparts. The quality difference is usually so great that, after

hearing a **special pressing**, you may never want to listen to a normal American record again.

Take – Each time a song, or a portion of one, is recorded in the studio, that version is called a **take**. Most artists will do many **takes**, while some (like Springsteen and Van Halen) completely record the song on one of the first few **takes**. The latter method of recording the song, while it's still fresh to the musicians, captures a certain feeling, a special edge in the music. However, because it's so much harder to get things right on the early **takes**, almost everyone uses extensive **overdubbing**.

Track – refers to one of four things: a completed song; one song leading directly into another; a recording of a particular instrument (a bass **track**, vocal **track**, etc.); or a reference to the channels on a tape deck (a 4-**track** tape deck has four channels, an 8-**track** has eight, a 24-**track** has twenty-four, and so on). In regard to the latter reference, the advent of **multi-track** recorders allowed much more **overdubbing**, and thus more intense recordings and supposed **artistic** creativity.

RECOMMENDED READING

AMERICAN ROCK, Volume One

There have not been as many "in-depth studies" written about American Rock bands as have been done on the Beatles and the Rolling Stones. In fact, except for *UNCLE JOE'S RECORD GUIDE*, there are very few books the bands have ever approved of. The best information resource for these eight artists are the interviews they (or their associates) have done with music-oriented magazines – especially guitar magazines. Also of interest are radio features such as *Rockline*, where you can hear band members reminisce (the tone of their voices tell as much as the words they speak!). With that in mind, here are the few books I've found to be helpful.

CROSBY, STILLS & NASH

Dave Zimmer and Henry Diltz.
St. Martins Press,
175 Fifth Avenue, New York, NY 10010.
1984. ISBN 0-312-17660-0

Zimmer's personal rapport with the major players provides great insights into the functioning of one of the most popular and beloved American rock & roll bands ever. Diltz's candid photographs (he also did most of the group's official photos and album covers) are brilliant for their technical execution and insight. All in all, a great biography of the band — although there is no mention of Crosby's severe drug addiction problems.

LONG TIME GONE

David Crosby and Carl Gottlieb.
Doubleday,
666 Fifth Avenue, New York, NY 10103.
1988. ISBN 0-385-24530-0

Crosby's autobiography doesn't avoid the drug tragedy in the least. This is a harrowing and very frank account of David's life and his ruthless pursuit of sex and drugs and rock & roll. Excellent.

NO ONE HERE GETS OUT ALIVE

Jerry Hopkins and Danny Sugerman.
Warner Books, Inc.,
75 Rockerfeller Plaza, New York, NY 10019.
1980. ISBN 0-446-93921-8

Perhaps the definitive rock biography, Hopkins flamboyant writing style is tempered, somewhat, by Sugerman's insight (he was personally involved with the Doors from their earliest days. Written as a biography of Jim Morrison, this book painted an absorbing portrayal of American rock & roll in the late sixties.

THE DOORS, The Illustrated History

Danny Sugerman.
William Morrow and Co., Inc.,
105 Madison Avenue, New York, NY 10016.
1983. ISBN 0-688-01362-7

Consisting of excerpts from magazine and newspaper articles, interviews, record reviews, books and other material of relevance, and some great photographs, provides a great overview of The Doors, without the sensationalism of *No One Here Gets Out Alive.*

WONDERLAND AVENUE, A True Rock 'N' Roll Saga

Danny Sugerman.
William Morrow and Co., Inc.,
105 Madison Ave., New York, NY 10016.
1981. ISBN 0-688-04656-8

A personal accounting of Sugerman's life, involvement with the Doors (who he still represents) and harrowing addictions. This should be required reading for anyone toying with drugs.

WRITTEN IN MY SOUL

Bill Flanagan.
Contemporary Book, Inc.,
180 North Michigan Avenue, Chicago, IL 60601.
1987. ISBN 0-8092-4650-3

This book is compiled of Flanagan's interviews with 29 rock & roll songwriters, most previously published. Bill did an excellent job of getting some artists to shed light on their motivations. Among the particularly insightful is the one with Neil Young.

Miscellaneous Publications

GOLDMINE MAGAZINE

Krause Publications, 700 East State Street, Iola, WI 54940.

Goldmine is a bi-weekly magazine billed as a collector's marketplace. Each issue features a fine in-depth bio on a band or genre of rock & roll, and hundreds of ads for record dealers. Most of the advertised recordings are rare and difficult to find, under normal circumstances. Of course, some of the recordings are unauthorized by the artist. Personally, Mr. Benson takes great pleasure in nailing people selling bootleg recordings of his programs — but then he admittedly tends to be a little vengeful.

THE HARMONY ILLUSTRATED ENCYCLOPEDIA OF ROCK

Mike Clifford.
Harmony Books, Crown Publishers, Inc.,
One Park Avenue, New York, NY 10016.
1983. ISBN 0-517-55262-0

A very British publication, this has lots and lots and lots and lots and lots of color photographs. That's all.

INTERNATIONAL CD EXCHANGE

Peter Howard.
ICE, P.O. Box 3043, Santa Monica, CA 90403.

ICE is one of the best researched monthly newsletters in the business. Concentrating solely on compact discs, Howard digs up details on recordings, release dates and mistakes made in the CD mastering (why was that 27 seconds cut off the end?). A great feature is Pete's busting of record companies for mistakes and following-up on how the companies make amends.

KERRANG!

Greater London House, Hampstead Road, London NW1 7QZ England

A great fanzine that is amazing in its scope, *Kerrang!* covers every form of rock & roll that isn't too wimpy. Very British and sometimes difficult to read (small print, busy pages), *Kerrang!* takes music seriously and hits the mark with excellent interviews and a large dose of humor.

MUSICIAN MAGAZINE

Amordian Press, Inc.,
P.O. Box 701, 31 Commercial Street, Gloucester, MA 01930.

Musician is the best music magazine in the universe. Very little hype, great interviews (generally done by musicians talking with other musicians) and coverage of a broad spectrum of styles, from rock to jazz.

NEW ROCK RECORD

Terry Hounsome.
Facts On File Publications,
460 Park Avenue South, New York, NY 10016.
1983. ISBN 0-87196-770-7

Hounsome is a maniac for details – like who played on every rock record ever recorded. While no one could ever be 100% accurate when dealing with musicians (especially thousands of them), this is a very good reference book.

THE RECORD PRODUCERS

John Tobler & Stuart Grundy.
St. Martin's Press,
175 Fifth Avenue, New York, NY 10010.
1982. ISBN 0-312-66594-6

This is excellent book profiles 14 of the top producers from the mid-fifties to early eighties.

THE RECORD PRODUCERS FILE

Bert Muirhead.
Sterling Publishing Company, Inc.,
2 Park Avenue, New York, NY 10016.
1984. ISBN 0-7137-1430-1

Patterned after the *NEW ROCK RECORD* book, this is a listing of a few hundred record producers and several thousand of the albums on which they received credit.

ROCK'S MOVERS AND SHAKERS

Luke Crampton, Barry Lazell and Dafydd Rees.
Billboard Publications, Inc.,1515 Broadway, New York, NY 10036.
1989. ISBN 0-02-871920-4

A most entertaining English publication, this excellent book provides chronological sketches of many, many rock artists. Considering the vast number of entries, the sometimes shaky accuracy is acceptable.

ROLLING STONE MAGAZINE

Straight Arrow Publishers Inc.,
745 Fifth Avenue, New York, NY 10151.

In the late sixties, *Rolling Stone* was the magazine that made rock critics legitimate and brought stories of the counterculture's lifestyle into the real world. But that was a long time ago, and, generally speaking, most of society has now recognized rock critics as trendy, self-righteous bags of hot air. *Rolling Stone* has compensated for that by branching-out beyond music, into more lifestyle and investigative reporting – both of which they do a great job on. Likewise, when covering the music scene these days, they usually do an excellent job (providing someone isn't discovering a new trend, grinding an axe or writing a screenplay).

THE ROLLING STONE ENCYCLOPEDIA OF ROCK & ROLL

Edited by Jon Pareles & Patricia Romanowski.
Rolling Stone Press/Summit Books,
12330 Avenue of the Americas, New York, NY 10020.
1983. ISBN 0-671-44071-3.

This is an excellent general overview of a few hundred bands. Very little detail, but lots of good, basic rundowns. If you want to know a little about a lot (not all of it up to date or 100% accurate), this is it.

THE ROLLING STONE RECORD GUIDE

Dave Marsh with John Swenson.
The Rolling Stone Press/Random House, Inc.,New York, N Y.
1979. ISBN 0-394-73535-8

This has a decent section on blues artists, but the rest of the book is filled with highly subjective reviews. If you want to know what someone else thought of a record, this is your reference point. There are few specific details anywhere within its covers.

JOEL WHITBURN'S TOP POP ALBUMS 1955-1985
Joel Whitburn.
Record Research, Inc.,
P.O. Box 200, Menomonee Falls, WI 53051.
1985. ISBN 0-89820-054-7

Back in the early seventies, Joel created the statistical standard for the industry with his *TOP POP SINGLES* books. He's since expanded the line-up to cover virtually all other kinds of recordings, and there are no other books that even come close to covering statistics better than Whitburn's. Based on the Billboard Magazine charts, this book tells you when an album hit the charts, how long it was there and how high it got. For pure statistics, Joel's books are the absolute best.

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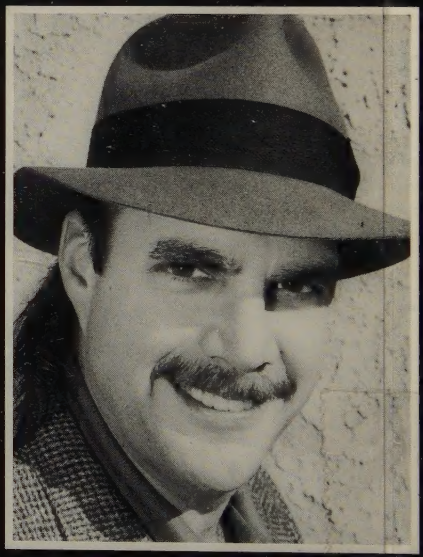

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